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BULLETIN

OF THE

UNIVERSITY OF WISCONSIN

PHILOLOGY AND LITERATURE SERIES

VOLUME IV

1908

PUBLISHED BY AUTHORITY OF LAW AND WITH THE APPROVAL OF  
THE REGENTS OF THE UNIVERSITY

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MADISON, WISCONSIN

1909

# BULLETIN OF THE UNIVERSITY OF WISCONSIN

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BULLETIN OF THE UNIVERSITY OF WISCONSIN

NO. 188

PHILOLOGY AND LITERATURE SERIES, VOL. 4, No. 1, PP. 1-264.

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GERMAN LITERATURE IN AMERICAN MAGAZINES  
PRIOR TO 1846

BY

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A THESIS SUBMITTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY  
UNIVERSITY OF WISCONSIN  
1905

*Published bi-monthly by authority of law with the approval of the Regents  
of the University and entered at the post office at  
Madison as second-class matter.*

MADISON, WISCONSIN  
DECEMBER, 1907





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## PREFACE

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Since more than two years have elapsed between the acceptance of this thesis for the doctorate and its publication, the writer feels constrained to preface it with the remark that he has not been wholly responsible for the delay. He has enjoyed the advantage, however, of being able to subject the work to a revision during this time.

The writer desires to express here his grateful acknowledgment of the inspiring influence of Prof. A. R. Hohlfeld's incisive character, sound scholarship and unremitting enthusiasm, not only upon the present study, but also during four years of graduate work and subsequent co-operation. To Prof. W. B. Cairns, who has published an excellent study in the field of American magazine literature, I am indebted for many helpful suggestions and much good advice. Thanks are also due to Prof. W. G. Bleyer, chairman of the Bulletin committee, to the librarians of the University and State Historical libraries and to their efficient staff of assistants for uniform courtesy and patience.



# GERMAN LITERATURE IN AMERICAN MAGAZINES PRIOR TO 1846

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## INTRODUCTORY

A highly important factor in the cultural development of America, and one which is more and more attracting investigation, is the very significant influence of Germany during the nineteenth century. The great proportions assumed by this influence in recent years lend both interest and importance to a study of its growth. As yet, however, no attempt has been made to present a comprehensive history of the beginnings, development, and present results of our cultural contact with that civilization, to which, the mother country alone excepted, we doubtless owe more than to any other. Investigation thus far has been confined to studies upon single phases of the subject, such as the present paper. But these contributions are rapidly increasing in number, and are preparatory to the more exhaustive treatment which will surely appear when the time is ripe.

One phase of the introduction and spread of German literature in America has been chosen as the subject of this study. The field of the early periodical literature has been selected for this purpose in the belief that here, as nowhere else, this movement is reflected. The magazines present a reliable chronicle of the intellectual tendencies, the prevailing tastes, the current thought of the time which produced them. They are the unofficial, but authentic archives to which the student may resort to gain light upon the trend and the progress of the public mind in bygone days.

The growth of our American periodical literature during the last century is little short of phenomenal. Even in the last half of the eighteenth century a surprisingly large number of mag-

azines sprang up, led a precarious existence for a few months, or years, and then sank into oblivion. With the rapid development of commercial, political and cultural interests during the first half of the new century, it was only natural that journalism should increase enormously in importance. True, a certain lack of stability seems to have characterized our magazine literature, even down to the present time, and the number of American journals that have attained the age of fifty years, is as yet comparatively small; but the number of journals founded has increased astonishingly. We are said, indeed, to have led the world, even a third of a century ago, in the number of periodicals of all kinds published.<sup>1</sup>

The collection of American magazines of the first half of the nineteenth century, in the library of the Wisconsin Historical Society, which has furnished the data for the present paper, is excellent, although, of course, not complete. It is undoubtedly the most extensive collection in the west and is rivalled only by the best of the eastern libraries. But for the period from 1741, the date of the founding of the first magazine in America, to 1800, the collection includes less than half the entire number of periodicals known to have been issued, although only three or four of the more important journals are wanting.<sup>2</sup> Consequently it has seemed expedient to exclude this early period from the lists of the present study, until opportunity shall have been presented of examining the remainder of the magazines. However, all the accessible data of importance prior to 1800 have been included in a separate chapter.

It is the hope of the writer that not the least merit of the present work may attach to the appended lists of references to

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<sup>1</sup> Cf. Steiger, E. *The Periodical Literature of the United States of America*, New York, 1873. In the preface to this list, which was prepared for the Vienna Exposition, Mr. Steiger says: "This [collection] consisted of some 6,000 specimens out of a total estimated at 8,500. The above aggregate, then, took not only Europe, but even America, by surprise, pointing as it did to the fact that, in numbers at least, the Periodical Press of this country stands at the head of the World, and suggesting the further inferences usually considered deducible from such data."

<sup>2</sup> For the most complete bibliography of these journals extant, see Davis, E. Z., *Translations of German Poetry in American Magazines, 1741-1810. Americana Germanica Series*, Philadelphia, 1905.

German literature in American magazines, which may, perchance, prove useful to others who may be working in the same general field.<sup>3</sup>

Before entering upon a discussion of the beginnings of German literature in America, it will be necessary to glance briefly at the educational and literary conditions prevailing here at the time this introduction began.

#### EDUCATION

Education in America prior to the Revolutionary War was distinctly English in its spirit and tradition.<sup>4</sup> Americans who could afford it, were trained in the institutions of the mother country. American colleges founded during the Colonial period, with perhaps the single exceptions of Dartmouth and the "Public Academy of the City of Philadelphia," which afterward became the University of Pennsylvania, were modelled after the English schools. The basis of this English-American education was, of course, the study of the ancient languages and mathematics. Rhetoric, the elements of criticism, philosophy and perhaps occasional instruction in the known laws of physics, constituted the remainder of the curriculum. Neither French nor German was taught in the schools of England or America.<sup>5</sup>

Nevertheless it must be borne in mind that in England French was the best known foreign language, read and spoken by many, and doubtless familiar, too, to the colonials educated there. Hence it was more or less highly prized in America. Indeed Josiah Quincy, in his *History of Harvard University*,<sup>6</sup> records that a Frenchman was engaged by that institution to

<sup>3</sup> As to the nature of these lists, and the principles underlying their compilation, see the introductory remarks prefixed to each.

<sup>4</sup> Cf. Hinsdale, B. A. *Foreign Influence upon Education in the United States. Report of the Commissioner of Education, for 1897-8*, pp. 591-629.

<sup>5</sup> "For nearly two hundred years no modern language was continuously and systematically taught here. In the latter half of the last century, a stray French teacher was caught now and then, and kept as long as he could endure the baiting of his pupils. After failing as a teacher of his mother tongue, he commonly turned dancing master, a calling which public opinion seems to have put on the same intellectual level as the teacher." J. Russell Lowell, *Publications of the Modern Language Association of America*, V: 5.

<sup>6</sup> Boston, 1860. I, 394-5.

teach his native tongue as early as 1735, but was dismissed a short time afterward, charged with disseminating heretical doctrines among the students, whereupon regular instruction in French was discontinued at Harvard until after the Revolution.

From the Revolution on, more than ever before, a knowledge of French, both as the language of culture, and as the tongue of a nation united to us by fresh ties, seems to have been considered as essential to a "finished" education. Editors seem to have assumed an understanding of French on the part of many, for the journals frequently contain both prose and verse in that language.

So, while it is not at all likely that Colonial education had been greatly affected by French influences from the north and west, nor even that of the new republic by the national friendship for the country of Lafayette, it does not seem at all unreasonable to suppose that French was intelligible to a fairly wide circle of readers.

But beyond the confines of the numerous German element, especially in New York and Pennsylvania, German seems to have been almost entirely unknown. Germans were numerous enough, and their political influence, particularly in the latter state, must have been extraordinary,<sup>7</sup> but their efforts at introducing and maintaining an interest in their language and literature in higher institutions of learning, proved wholly unavailing. L. Viereck, writing on *German Instruction in American Schools*,<sup>8</sup> chronicles in detail the first attempts to found

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<sup>7</sup> "In New York, besonders aber in Pennsylvanien, entwickelte sich ein reges deutsches Leben, und äuszerzte sich namentlich in letzterem Staate in einem politischen Einfluss, der später nie wieder erreicht worden ist. . . . Die einfache Tatsache, dass kurz nach dem Unabhängigkeitskriege, die Einführung der deutschen Sprache als Gesetzes- und Gerichtssprache in Pennsylvanien nicht nur agitiert, sondern in der Gesetzgebung nur durch eine kleine Majorität verhindert wurde, zeigt wie gross der Einfluss des Deutschtums gegen Ende des vorigen Jahrhunderts, wenigstens in dem zu jener Zeit bedeutendsten Staat der Union gewesen sein muss." Gustav Körner. *Das deutsche Element in den Vereinigten Staaten von Nord Amerika. 1818-1848*. Cincinnati, 1880, p. 14.

<sup>8</sup> Chapter XIV of *Report of the Commissioner of Education*, for 1900-1901, Washington D. C. Cf. also the German edition of the same work. *Zwei Jahrhunderte deutschen Unterrichts in den Vereinigten Staaten*, von L. Viereck, Braunschweig. Fr. Vieweg, 1903. Cf. also Körner's work, cited in the foregoing note.



higher institutions of learning on American soil in which German should be regularly taught. The first was the above mentioned Public Academy of the City of Philadelphia, for which Benjamin Franklin outlined a curriculum including instruction in both German and French, thus deviating from the English college system then in vogue. When the academy became a college in 1753, Mr. William Creamer was appointed professor of German, in which capacity he served until 1775, during which time, according to Viereck's statement, he "never had cause to complain of the want of pupils."

The second enterprise was a "German Seminary," a private school, organized by a German immigrant, Mr. Leps, with the assistance of Professor Kunze, at Philadelphia in 1773. Encouraged by the success of this attempt, Professor Kunze soon afterward founded a "German Institute" in connection with the University of Pennsylvania. These were the first attempts to found German institutions of academic grade on the new continent. But the initial interest in both undertakings soon flagged, and by 1787 both were defunct, although a professor of German was retained by the University of Pennsylvania.

Franklin College, founded in 1787, named in honor of Benjamin Franklin, who had contributed liberally to the enterprise, and who laid the corner stone of the building, was the next of these early attempts, but it proved no more successful than its predecessors.

It appears that the sphere of influence of these early efforts must have been very restricted indeed. Mr. Viereck records<sup>9</sup> as an example of the progressiveness of the Philadelphia "Institute," that the students were acquainted as early as 1785 with Lessing's *Nathan*, which had appeared only six years previously, but the writer has not found a single reference to *Nathan* in the American periodicals of the eighteenth century, in fact only six to Lessing.<sup>10</sup> An examination of the German

<sup>9</sup> Report of the Commissioner of Education, for 1900-1901, p. 545.

<sup>10</sup> *The Furies* [Die Furien]. A Fable. From the German of M. Lessing, in *Universal Asylum and Columbian Magazine*. Philadelphia. II: 177, (1792). *Jupiter and the Horse* [Zeus und das Pferd]. Unacknowledged. *Mass. Mag.* Phila. IV: 7, (1792). Lessing and his *Emilia Galotti* are mentioned, *Mass. Mag.*, VII: 9 and 233, (1795). *To a little Charmer* [An eine kleine Schöne] (10 ll.). and *The Swallow* [Die Schwalbe] *Weekly Mag.*, Phil. II: 30, 82 (1798).

periodicals in Philadelphia of that time might show some reflection of this early work, but it surely produced little effect outside its own immediate sphere.

In New England, Germany seems to have been little more than a "geographical conception." Here the domination of English spirit was supreme, and England, aside from political and commercial relationships, had little to do with Germany. No better example can be cited of the total ignorance of the well-educated New-Englander with regard to everything German, and the difficulty of obtaining any assistance whatever in the acquisition of the elements of the language there, than the oft quoted words of Ticknor,<sup>11</sup> who gained his first ideas of German education and literature from Mme. de Staël's *De L'Allemagne*, not circulated until 1813, and who was scarcely able to find a German grammar and dictionary and a copy of Goethe's *Werter* in all New England. This was in 1814.

The evidence with regard to the state of affairs at Harvard, the seat of New England learning, is decidedly conflicting. In an address delivered in 1890, Mr. J. Russell Lowell says:<sup>12</sup> "By hook or crook some enthusiasts managed to learn German, but there was no official teacher before Dr. Follen, about sixty years ago. Mr. George Bancroft told me that he learned German of Professor Sidney Willard, who, himself self-taught, had no notion of its pronunciation."

Dr. A. P. Peabody, writing of the beginning of regular instruction under Dr. Follen, who was appointed in 1825, writes as follows:<sup>13</sup> "German had never been taught in college before, and it was with no little difficulty that a volunteer class of eight was found desirous, or at least willing, to avail themselves of his [Dr. Follen's] services. I was one of that class. We were looked upon with very much the amazement with which a class in some obscure tribal dialect of the remotest Orient would now be regarded. We knew of but two or three persons in New England who could read German, though there

<sup>11</sup> *Life, Letters and Journals of George Ticknor*, Boston, 1877. Vol. I, p. 11.

<sup>12</sup> *Publications of the Modern Language Ass'n of America*. V : 5, 1890.

<sup>13</sup> *Harvard Reminiscences*. Quoted by Hinsdale, B. A., *Foreign Influence upon Education in the United States. Report of the Commissioner of Education, for 1897-98*, p. 614.

were probably many more of whom we did not know. There were no German books in the bookstores. A friend gave me a copy of Schiller's *Wallenstein*, which I read as soon as I was able to do so, and then passed it from hand to hand among those who could obtain nothing else to read. There was no attainable class book that could be used as a reader. A few copies of Noehden's Grammar were imported, and a few copies of I forget whose Pocket Dictionary, fortunately too copious for an Anglo-Saxon pocket, and suggesting the generous amplitude of the Low Dutch costume, as described in Irving's mythical *History of New York*. The German Reader for beginners, compiled by our teacher, was furnished to the class in single sheets, as it was needed, and was printed in Roman type, there being no German type within easy reach."<sup>14</sup>

As Mr. Viereck points out, this statement concerning the lack of books is difficult to reconcile with the fact that Everett, who returned in 1817, brought with him "a large number of German books from Göttingen, which formed the foundation of a German library for Harvard." This collection was very considerably augmented in 1818, by the purchase, by Mr. Thorndyke, of Boston, of the extensive library of Professor Ebeling, of Hamburg; and furthermore by the presentation to Harvard library in the same year of a set of Goethe's works in thirty volumes, by the author himself. Both these acquisitions are recorded in the magazines.<sup>15</sup> Mr. Viereck concludes that at the time of Dr. Follen's appointment, in 1825, to teach German in Harvard, the library must have contained "thousands" of volumes of German works.

It is also difficult to harmonize Dr. Peabody's statement concerning the number of people in New England who could read German, with a sentence from a letter of Joseph G. Cogswell to Goethe, written at Paris, Septemehr 5th. 1818. Cogswell writes:<sup>16</sup> "Vous faites mention de vos intentions très flat-

<sup>14</sup>This reader was published in complete form shortly after its introduction. Cf. No. 722. Cf. also *No. Amer. Rev.* XXIII: 227; XXIV: 251; and *Amer. Quart. Rev.* IV: Announcements with No. 7,—for announcements not included in the list.

<sup>15</sup>Cf. Nos. 335, 378, 384, 385.

<sup>16</sup>Cf. Mackall, L. L., *Briefe zwischen Goethe und Amerikanern. Goethe Jahrbuch*, XXV: 11.

teuses vers notre bibliotheque de Boston; c'est à Cambridge une heure de Boston où la plus grande bibliotheque en Amerique se trouve, et où il-y-a beaucoup de jeunes gens capables de lire et de comprendre la langue, à laquelle vos ouvrages ont donné une renommée au-dessus de celle de toute autre langue vivante."

It is clear that we must draw our conclusions from very conflicting testimony. Perhaps all of it may be taken with a grain of allowance. Mr. Lowell is writing altogether from hearsay, and Mr. Cogswell under circumstances which, to say the least of it, would render a delicate flattery very natural and very excusable. Four years before Cogswell's letter, Ticknor had not been able to find a German book, or a man to teach him German, in all Boston. Prior to 1818, only two Harvard men, Everett and Ticknor, had returned from study in Germany. Dr. Peabody's picture is probably not greatly overdrawn. With regard to his ignorance of the books in the Harvard library it should be noted that the bulk of them,—the Ebeling library,—were doubtless almost entirely scientific. Aside from Goethe's, there were probably few literary works. In general, the study and knowledge of German at Harvard undoubtedly began with the appointment of Dr. Follen as instructor in 1825. The evidence of the periodical literature points to this conclusion. Aside from the articles of the Göttingen group, no contributions from Harvard men appear until about 1830, after which they become surprisingly numerous.

Mr. Viereck also shares this view. In Dr. Follen's inaugural address,<sup>17</sup> upon the occasion of his appointment to the chair of German language and literature in 1831, he notes the progress made during the six years of his tutorship, e. g., an average of fifty students in German each session, many fluent readers of German, German classics in many private libraries, and the like. Mr. Viereck adds:<sup>18</sup> "This great progress occurred in the short space of time between 1825 and 1831, during which the influence of Follen, and (after 1827) of Francis Lieber on the mind of the American Athens was felt."

<sup>17</sup> Cf. Nos. 876, 882.

<sup>18</sup> *German Instruction in American Schools*, in *Report of the Commissioner of Education*, for 1900-1901, p. 554.

German being practically unknown at Harvard and in Boston until 1825, the remainder of New England can scarcely come into consideration. Except in the few German settlements there was doubtless no knowledge whatever of either language or literature.

## LITERATURE

In the field of contemporaneous *belles lettres* the French literature was the only rival of the English in the eighteenth century. The latter, of course, predominated; firstly, because of the coincidence of language, and secondly, because of the almost uninterrupted communication between England and America, both before and after the Revolution, affording abundant opportunity for the importation of books and periodicals, so eagerly sought for in the new country, particularly by the journalists.

But French literature, too, was accessible through the same channels, and especially during the last quarter of the century, when the political friendship between France and America was felt to have been sealed by their union against Great Britain, the periodicals devoted much attention to the works of French genius. To be sure, it is not at all improbable that the majority of these critiques and translations were derived directly from English sources, but the tendency is none the less noticeable.

German literature, on the other hand, notwithstanding the number of Germans who had sought homes here, seems to have been almost entirely unknown to Americans until the last decade of the century. A magazine article of the year 1788, on the *Literary Wit and Taste of the European Nations*,<sup>19</sup> offers strong confirmation of this. The writer, evidently an American, says;—"The French and English are at present the most literary nations of the globe. The other European nations do not pretend to enter into any competition with them. Germany claims the third place, Italy the fourth."

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<sup>19</sup>*Columbian Magazine*, (Old), for 1788, Philadelphia, II: 384 and 423. (13 pp.)



The entire article deals with French and English literature, not a German work or author finding mention. However, the writer claims to have made the acquaintance of a German, whom he does not name, and who, he says, had impressed him deeply on account of the impartiality with which he judged various nations. "The Germans, he said, had plain, strong understandings, of a solid, capacious texture, able to bear the weight of much knowledge, and the fatigue of much study; in these qualities, he thought, they surpassed all Europeans. In several countries he had known men of universal learning, but in none had he met with individuals of that description so often as in Germany, where 'l'on trouve dans chaque université deux ou trois bibliothèques parlantes'."

But it never occurs to the writer, notwithstanding the latitude allowed by the title he has chosen, to mention a single German writer or scholar. Indeed it is doubtful whether he would have been able to do so, without first having acquired the information from his German friend. The fact that his quotation from the latter is in French, undoubtedly means that the conversations were carried on in that tongue. That is, the American knew French, but no German.

Toward the close of the century, a little favorable criticism of English origin appears,<sup>20</sup> but it is clear that American critics are still total strangers to the subject.

Half a century brought about a great change in these conditions. Interest in the literature of Germany, wholly imperceptible in the ante-revolutionary periodicals, evidenced only by weak beginnings in those of the last quarter of the eighteenth century, began to grow gradually during the first few years of the nineteenth, received fresh and lasting impulse from the pens of the first American German students,—Everett, Ticknor, Bancroft, and their successors,—then grew with astonishing rapidity, till, in the forties, there swept over the country what Mr. Theodore Parker, in his somewhat extravagant *Dial* article on *German Literature*,<sup>21</sup> facetiously calls a "German

<sup>20</sup> Cf. *The Speculator*. A British Periodical Work. Nos. I, V, IX and XIII, in the *Mass. Mag.* VI: 105; VII: 9. 233, 487, for 1794 and 1795. The last paper is a review of Goethe's *Clavigo*.

<sup>21</sup> Cf. No. 1385.

craze." This movement is one which has not been equalled in extent in any previous or subsequent period in the United States. A larger proportion of the attention of literary people, and a larger proportional space in periodical literature was then devoted to German letters, than at any time since.

The rapidity of this change is startling. In the magazines prior to 1795, which have been examined,<sup>22</sup> there occur, aside from the references to Frederick the Great, eleven to Lavater, eight to Luther, seven to Goethe's *Werter*, six to Gessner, two to Lessing and one each to Haller, Wieland, Klopstock, and Gellert. Not a single reference was found to Gottsched, Herder, Bürger, Schiller,—although *The Robbers* had been re-printed in 1793,—nor to any other work of Goethe except *Werter*.<sup>23</sup>

The next five years, however, bring the names of Bürger, Goethe, Herder, Jacobi, Kant, Kotzebue, Niebuhr, Schiller, Stolberg and Zimmermann. From a complete list of references from 1800 to 1845, scarcely a name found in the index of a modern history of German literature for that period, would be missing, and a large number of writers, wholly forgotten to-day, are represented by translations, biographical notices and criticisms.

French literature, to be sure, was by no means lost sight of during this time. But it had apparently lost some of its prestige with the American literary public, while the interest in German letters had increased, within the half century from 1795 to 1845, from almost nothing to an all-absorbing theme, busying the tongues and pens of the foremost men and women of culture of the day.

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<sup>22</sup> Cf. the remarks prefixed to lists A and C.

<sup>23</sup> However, some of these writers appear to have had little recognition in some quarters at home at that time. Rich. M. Meyer, in his *Grundriss der neu. d. Literaturgeschichte*, (Berlin, 1902), cites (p. 44, No. 598) an enumeration of "our first authors" of January, 1792, which falls to mention Klopstock, Herder, Goethe and Schiller, and names Wolff, Mosheim, Mascov, Gellert, Haller, Wieland, Lessing, Möser, Gessner, Ramler, Adelung, Engel and André.

## THE PERIOD PRIOR TO 1800

## FREDERICK THE GREAT

Prior to the Revolutionary War the American periodicals which have been accessible, show not a single reference to any literary man of Germany, save Frederick the Great. Thus he becomes, in a sense, the first German man of letters to gain recognition in America, but it could scarcely be affirmed that it was as a representative of German literature that he was known and esteemed here. On the contrary his admiration for Voltaire and French literature was well known, and we encounter several of his French poems in translation.

But neither was it his patronage of French culture that rendered him popular here, for in 1758 Americans looked at France through English eyes. It was rather as the victorious opponent of France on the field of battle, as the ally of the mother country, as the great military genius, that the old monarch had endeared himself to American hearts. This is evidenced by the character of the references to him in the magazines. Aside from war news, political chronicles and the like, which, of course, occupy much space, there are twelve references that may fairly be called literary in character.<sup>24</sup>

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<sup>24</sup> 1758. *Amer. Mag. and Mo. Chron. for the Brit. Col.*, Phil., I: 80,—Poem, *On the Glorious Victory obtained by the Heroick King of Prussia*, etc. Signed *Anandius*. (1 p.); p. 240.—*Ode to the King of Prussia*, by *Anandius*, ( $\frac{1}{2}$  p.); p. 551,—*The Royal Comet*. (3 pp.); *New Amer. Mag.*, Woodbridge, N. J., I: 60,—*Character of the Present King of Prussia*, by *Voltaire*, (25 ll.); p. 78,—Trans. of *An Ode by the King of Prussia*, (5 stanzas); p. 78,—*The Third Psalm, Paraphrased, by the King of Prussia*, (1 col.); p. 119.—*The King of Prussia's Ode imitated in Rhyme*, (1 col.); p. 172,—Poem, *On reading in the Publick Papers of a Lady that had Ordered the King of Prussia a Thousand Pounds*. (12 ll.); p. 283.—*Translation of a poem of Voltaire to Frederick The Great*; ( $1\frac{1}{4}$  pp.); 1759; *New Amer. Mag.*, Woodbridge, N. J. II: 470,—*Translation of Frederick's Response to Voltaire*, (1 col.); p. 690.—*An Ode to Great Britain*, in which "Germania" and "Great Frederick" are extolled, ( $1\frac{1}{2}$  pp.); p. 755.—Prose sketch of *Frederick, King of Prussia, the World's Worthy and Wonder*, (20 ll.).



Five poems and one prose sketch extol the military triumphs and private virtues of the king, there are two translations of laudatory sketches from Voltaire, and four translations of poems from the pen of Frederick himself. There is no adverse criticism. These all appeared in the years 1758 and 1759, that is, while England, in accordance with the policy of Pitt, was yet subsidizing Frederick in his struggle against the coalition. But after the withdrawal of England's aid by Bute, Pitt's successor, in 1762, and the consequent resentment of this action on Frederick's part,<sup>25</sup> this chorus of praise suddenly ceases. True, the two magazines in which the above references appeared had been suspended in 1758 and 1760, respectively, and during the ensuing fifteen years before the Revolution only six short-lived journals were founded, but they are all silent concerning Frederick.<sup>26</sup> There seems to be little doubt that the reason is to be sought in the change of sentiment toward Frederick in England. Reference to several of the leading British journals of that time confirms this view.

The Revolution, however, brought still another change. America had now sundered herself from England, and there was no longer any reason why England's prejudices should influence the likes and dislikes of the new nation. But more important still than this, Frederick had been the first of foreign powers to acknowledge the political independence of the United States, and to sign with them a commercial treaty declaring that "There shall be a firm, inviolable and universal peace and sincere friendship between the King of Prussia, his heirs, successors and subjects and the United States of America, without exception of person or places."<sup>27</sup>

Two rather pungent satires appearing in the journals after this time, one of them certainly, and possibly both, from the

<sup>25</sup> "But he [Frederick] never forgave this desertion; one of his favorite horses, which he had named after Bute, was condemned to haul wood with base mules."—Henderson. *A Short History of Germany*. N. Y., Vol. II: p. 178.

<sup>26</sup> Cf. Davis, E. Z., *Translations of German Poetry in American Magazines; 1741-1810*, Philadelphia, 1905. Three of these six magazines have not been accessible to the present writer; hence this statement is based in part upon Mr. Davis' lists.

<sup>27</sup> Cf. Fischer, H. W., *Frederick the Great, America's Friend, The American-German Review*, N. Y. and Chicago. I: 7, (1898).

pen of Dr. Franklin, perhaps owe their origin to the fact that when Frederick was asked by Franklin in person to assist the colonies in their battle for liberty, he refused on the ground that he had been born a king, and would not employ his power to spoil the trade.<sup>28</sup> The first of these satires, which seems to be aimed at England as much as at Frederick, is in the form of an edict, purporting to be from the latter, to his "subjects, the English people," basing his claim to sovereignty over them upon the early invasion of England by the Saxons.<sup>29</sup> The second is entitled *Character of the King of Prussia*,<sup>30</sup> and purports to be extracted from *The Secret History of the Court of Berlin*.

With these two exceptions, however, the attitude of the journals after the Revolution is entirely that of respect and admiration. The old monarch's rugged character, idiosyncracies and military achievements combined to make him a very popular subject for sketch<sup>31</sup> and anecdote for nearly a half century after his death.

#### GESSNER

Of German authors in the stricter sense of the term, Gessner was beyond doubt the pioneer in America, as in England. The biographer of Coleridge, Professor Alois Brandl, speaks of the introduction of German letters in England in the following

<sup>28</sup> Cf. Trietschke, H. von., *D. Gesch. i. neunz. Jhdt.* I:27-8 *Polyanthos*, Bost. for 1807, IV:99. Also Fischer's article, cf. foregoing note.

<sup>29</sup> *Mass. Mag.* Boston, for 1791, IV:345.

<sup>30</sup> *Mass. Mag.* Boston, for 1791, IV:571.

<sup>31</sup> One of the earliest of these is *A Curious Account of the King of Prussia, with some interesting Anecdotes of that Monarch*, in the only magazine issuing during the Revolutionary War; this was the *United States Magazine*, Philadelphia, founded by H. M. Brackenridge, Jan. 1779, and discontinuing with the issue for October of the same year. Above sketch, p. 484, (2 pp.). A biography in book form seems to have been published in translation in 1789, which may have served after that time as source for such sketches. *The Columb. Mag. or Mo. Misc.*, Phila., for 1789, III:38, gives three anecdotes, said to be from *The Life of Frederick III*, (sic) *Late King of Prussia, published at Paris and Strassburg in the summer of 1788, and now translating at Philadelphia*. References to Louis XV and the battles of Molwitz and Friedberg prove that "Frederick III" is a misprint for "Frederick II." The writer has found no further trace of the American edition.

terms,<sup>32</sup> "Up to the appearance of the *Sorrows of Werter*, German had only been learned for commercial purposes,—as some people learn Russian nowadays. The respect for nationality and the Middle Ages, the sense of an affinity with other countries, the feeling for German ideas, came first with the Romantic School. Gessner's *Idyls*, though still partaking strongly of the pseudo-classic, were the first offspring of the German Muse, which, under the Royal House of Hanover, found a welcome in England. That was from 1760 to 1769. Between 1770 and 1779, *Werter* made its appearance, when the passionate yearning for the larger school of Nature took the place of the pious landscape idyl. The third step was taken by Schiller in his dramas, which, after the outbreak of the Revolution, were called for and translated."

The magazine references give evidence that these works made their way to America in about the same order, but several years later. Aside from the translations of poems from Frederick the Great, just discussed, the first magazine contributions attributed to a German author are three idyls from Gessner, appearing in the years 1774, 1775 and 1785 respectively.<sup>33</sup> Two years after the last of these, we find four poems on *Werter*,<sup>34</sup> forming the second distinct reference to German literature. And a notice of the presentation of *The Robbers* in New York, in 1795, although not in reality the third reference, appears as the first reference to Schiller.<sup>35</sup>

Mr. F. H. Wilkens' list<sup>36</sup> of American reprints and editions of translations of German works shows that the above dates correspond quite closely, with one exception, to the appearance of the respective works here. A reprint of an English *Werter* translation was made in Philadelphia in the year

<sup>32</sup> Samuel Taylor Coleridge and the English Romantic School; English edition, London, 1887, pp. 122-3.

<sup>33</sup> *The Old Man* [Palemon], From Gessner. From the London Magazine, Oct., 1773, in Royal Amer. Mag., Bost., I:14, (1774); *Mirtil and Thirsis* [Myrtill, Thyrsis]. A Pastoral. From the German, in Penn. Mag., Phila. I: 359, (1775), and *Virtue Rewarded* [Daphne]. A Pastoral Tale. From the German of Gessner, in Bost. Mag., II: 287, (1785).

<sup>34</sup> Cf. footnote 52, p. 24.

<sup>35</sup> N. Y. Mag., VI: 259, (1795).

<sup>36</sup> *Early Influence of German Literature in America in Americana Germanica*. Phila., III: 179.

1784 and of *The Robbers* in New York in 1793. The exception is Gessner, since the first recorded edition of the *Idyls* was not issued until 1802. But the *Death of Abel* had passed through six editions here from 1762 to 1770, and Gessner's great popularity in England,<sup>37</sup> and the frequency with which translations from him appeared in the English journals, offer a ready explanation of the source of these early references. Numerous idyls, in fact, appear prior to 1802. William Dunlap, the early translator of Kotzebue for the American stage, published *The Zephyrs* (*Die Zephyre*) in 1795,<sup>38</sup> and *Daphne and Chloe* (*Daphne und Chloe*) the following year.<sup>39</sup> In 1799 appeared *Amyntas, a pastoral Tale* (*Amyntas*),<sup>40</sup> and the Philadelphia *Portfolio* for 1801 brings a biographical sketch of Gessner,<sup>41</sup> a translation of six idyls and fables,<sup>42</sup> and favorable mention of the poet in two other contributions.

In fact, if the magazines of the day may be regarded as an index of literary taste, the year 1801 seems to represent the zenith of Gessner's popularity in America, for in no other year do we find such a number of translations and sketches. But it is certain that he was not soon forgotten. This is evidenced by the appearance, in the following year, of the *Idyls* in book form, and by the references, more or less sporadic, to be sure, but none the less significant, throughout the first three decades of the new century.<sup>43</sup> And the strongest evidence we find in a critical article on *The State of Polite Learning in Germany*, appearing in a *Journal* of 1816.<sup>44</sup> It is a typical instance of the criticism of that day. The writer of this article unhesitatingly gives Gessner the highest rank among all German literary men, declaring him far superior to Goethe, Schiller, Lessing, Kotzebue and Bürger, and, after

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<sup>37</sup> Cf. Reed, Bertha M., *The Influence of Solomon Gessner upon English Literature*. Diss. in *Americana Germanica Series*, Phila., 1905.

<sup>38</sup> *N. Y. Mag.*, VI: 760, (1795). ( $\frac{1}{2}$  p.)

<sup>39</sup> *Ibid.* VII: 49. (1796). ( $1\frac{1}{2}$  pp.)

<sup>40</sup> *Weekly Mag.*, Phila. III: 347, 358. (1799). (2 pp.)

<sup>41</sup> Cf. No. 23.

<sup>42</sup> Cf. Nos. 24, 25, 26, 27, 28, 30. Gessner is also mentioned favorably in other connection, cf. Nos. 29, 34.

<sup>43</sup> Cf. Gessner, List B.

<sup>44</sup> Cf. No. 284 and p. 39 below.

an examination of the character of the works of each of these, arrives at the unalterable conclusion that, with the notable exception of Gessner, all Germans are "hopelessly deficient in the matter of taste."

An element of Puritanic severity which sought a moral in everything and had little sympathy for aught but the religious, the lachrymose and the bucolic, seems to have predominated in our early critical literature,<sup>45</sup> and the majority of German writers fell beneath the ban of its displeasure. Among the chief exceptions were the Swiss gentlefolk, Gessner and Lavater, whose idyllic pastorals and edifying moral reflections met with unqualified approval, while Goethe's *Werter* and Schiller's *Robbers* evoked continual hostility, as well as sympathy.

#### WERTER <sup>46</sup>

The American magazines likewise have their contribution to make to the *Werter* literature. In his work on *Werther und seine Zeit*,<sup>47</sup> J. W. Appell, writing of the period of its introduction, says: "In England hatten von anderen deutschen Dichterwerken [aside from *Werter*] nur die Klopstocksche *Messiad* und der Gessnersche *Tod Abels*, diese sogenannten heiligen Gedichte, Eingang gefunden." As we have seen, it was Gessner and Lavater, rather than Klopstock, whose popularity in America is attested by the periodical literature. Klopstock's *Messiah*, although reprinted in Joseph Collyer's English translation in both 1788 and 1795,<sup>48</sup> is not referred to in the magazines till 1803.<sup>49</sup>

The "Werter fever" epidemic in America seems to have been nearly as violent as elsewhere, but not of long duration. Wilkens records six American editions, the first<sup>50</sup> appearing five years after the first English translation, of which it was a re-

<sup>45</sup> Cf. pp. 46-8 below.

<sup>46</sup> For Goethe in the nineteenth century. cf. p. 64, seq. below.

<sup>47</sup> Oudenburg, 1896, p. 9.

<sup>48</sup> Cf. Wilkens, *Americana Germanica*, III: Nos. 9 and 28.

<sup>49</sup> Cf. Nos. 57, 66.

<sup>50</sup> Cf. Wilkens, *Americana Germanica*, III: No. 8.



print. This first English translation was by Daniel Malthus, and was not a direct translation from the German original, as Wilkens surmises it to be, but an imitation, with considerable alterations, from the French translation, "ein Beweis mehr, wie selten die Kenntniss des Deutschen damals noch in England anzutreffen war."<sup>51</sup>

The period covered by these six American editions is from 1784 to 1807. But the period of the introduction and general popularity of the work as attested by the magazine contributions, is much shorter, covering just four years, 1787 to 1791. Within this brief space of time appear seven poems.<sup>52</sup> (and one is repeated), of the most highly sympathetic character, most of them breathing that hyper-emotional sentimentalism so generally called forth by *Werter* among literary dilettantes, wherever it made its appearance. Three are by Dr. Joseph B. Ladd,<sup>53</sup> an early American poet of some reputation, and two others are also of American origin.<sup>54</sup> Two of the seven are versifications of letters from the work.

<sup>51</sup> Appell, J. W., *Werther und seine Zeit*. Oldenburg, 1896, p. 12-13.

<sup>52</sup> *Carey's American Museum*, Phila., 1787, I: 169.—*Charlotte's Soliloquy to the Manes of Werter*. By the Late Dr. Ladd; Ibid. 397.—*Death of Werter*. By the late Dr Ladd; Ibid. 397.—*Werter's Epitaph*. By the late Dr. Ladd; (Repeated, *Mass. Mag.*, Boston, III: 114. 1791); *Columbian Mag.*, Phila. 1787, I: 668.—*Werter. Letter 5th. Versified*; *Mass. Mag.*, Bost. 1789; I: 470.—*Werter's Despair*; *Columb. Mag.*, Phila. 1790; V: 269.—*On Reading the Sorrows of Werter*; *Univ. Asyl. or Col. Mag.*, Phila. 1791, I: 50.—*Letter LXI of the Sorrows of Werter. Versified*.

<sup>53</sup> Born, Newport, R. I., 1764; killed in a political duel. Charleston, S. C., 1786. A promising young physician and poet; he wrote chiefly amorous and sentimental verse. His poems were collected and published, together with a memoir of the writer, by his sister, Mrs. Elizabeth Haskins, New York, 1832. The *Philadelphia Portfolio*, X: 454-460, (1813), contains an account of his life and writings. It seems hardly probable that Dr. Ladd knew German.

<sup>54</sup> Of the seven poems, the first three by Dr. Ladd, the fourth, signed *Philadelphiensis* and the seventh, dated *Moamouth, December 30, 1790*, and appearing in a magazine for January, 1791, are very clearly American products. The fifth is from *The Sorrows of Werter. A Poem. By Amelia Pickering, London, 1788*, and the sixth, signed *Laura*, is possibly from an English work recorded by J. W. Appell in *Werther und seine Zeit*. Oldenburg. 1896, p. 361: *Elegy after having read the Sorrows of Werter. Unterzeichnet, Della Crusca, The British Album, Containing Poems of Della Crusca, Anna Matilda, Laura, etc., 3rd ed., London, 1790*.

The above poems, with the exception of the fourth and fifth, are reprinted in *Translations of German Poetry in Amer. Magazines, 1741-1810*, E. Z. Davis, Phila. 1905.

In 1795 an English criticism reprinted here,<sup>55</sup> adverts to "the fiery spirit of enthusiasm and overflowing sensibility, which pervades the *Sorrows of Werter*," and from that time on the writer finds no further reference to the work until 1806,<sup>56</sup> when there appears a warning against it, as dangerous to the young. "There are some books which no parent should put into the hands of her child; which no bookseller should sell. Among these I shall mention the *Sorrows of Werter*, a book more read than any of its kind by the young, and which has proved the bane of more than one family." . . . "Werter, however, is drawn with a richness, that, however pitiable the real character might be, the danger of a mistaken passion, or an immoral indulgence of affection is too great for a picture like this to be safely or prudently entrusted to the consideration of a mind not strongly formed."

The phrase, "a book more read than any of its kind by the young", bears witness that the book was still popular with certain classes, and the fact that another edition followed in 1807 strengthens the evidence; but this was the last reprint, prior to 1825 at least, and the total absence of favorable criticism, even of "Werter poetry," from 1809 on, may serve as very conclusive evidence that its reign as the favorite of all sentimental works was at a close. In this last mentioned year the *Boston Anthology* brings one more poem<sup>57</sup> inspired by its perusal. This writer seems to have had his sensibilities shocked beyond measure by the suicide, a shock which puts to rout his sympathies and outrages his moral feeling. He closes with:—

"From the black deed, affrighted, pity drew,  
And horror froze the tear compassion drew,  
While from thy gloomy page, I learn to know.  
That virtue's tears alone for virtuous sorrows flow."

<sup>55</sup> *Mass. Mag.*, Bost. VII: 487. *The Speculator*, No. XIII.

<sup>56</sup> *Cf.* No. 105.

<sup>57</sup> *Cf.* No. 165. Not listed by Mr. Davis. Two titles given by him: *Werter's Epitaph*, by Dr. Ladd, (*cf.* note 52 above), reprinted in *Phil. Repos.* for 1805, V: 164. and *Charlotte at the tomb of Werter*, [signed]—A, (6 stanzas), in *Visitor*, Richmond, for 1809, I: 136, were not accessible in the present study. Mr. Davis' work on the poems is fairly accurate, but his lists of prose articles are unreliable, containing much extraneous material and omitting much of importance.

In 1826 a burlesque,<sup>58</sup> much on the order of Thackeray's well known "bread and butter" doggerel, is reprinted from an English periodical, and twelve years later, when the contention concerning German literature is at its highest, a coarse satire in story form, *The Sorrows of Skwerter*,<sup>59</sup> concludes the list of *Werter* references. To be sure the book is frequently referred to in the latter part of our period, in reviews of Goethe's life and works, sometimes praised and sometimes condemned, but it is apparent that it has never enjoyed any widespread popularity in America since the first decade of the nineteenth century. It must have appealed very strongly however, to the *fin de siècle* literary taste, with its fondness for the hyper-emotional, and it seems strange that such a work did not gain even a firmer and more enduring hold upon popular favor. The reason is doubtless to be sought in the criticism quoted above. In the conventional lachrymose productions of the day, the picture of misery was invariably used to point a moral, as well as to adorn a tale, while in Goethe's novel the didactic purpose did not lie uppermost. The critic sought in vain for a moral, and could find only a doctrine of weakly indulgence in a forbidden passion, ending in suicide, and perhaps, like later critics,<sup>60</sup> he saw in the author only an advocate of this doctrine. This being true, the attractiveness of the work rendered it only the more baneful.

## LAVATER

Another of the German writers whose fame early found its way across the Atlantic, was Lavater. His *Maxims, Aphorisms on Man* and works on *Physiognomy* are favorite sources for extract from 1788, when the first ones appear, till the end of the first quarter of the nineteenth century. He evidently enjoyed among Americans the reputation of a many-sided genius, for he appears in the magazines as theologian, philosopher, physiogno-

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<sup>58</sup> Cf. No. 675.

<sup>59</sup> Cf. No. 1144.

<sup>60</sup> Cf. the chapter on Goethe, p. 64 seq.



mist and poet,<sup>61</sup> and in a foot-note to an article on *Humor*, translated from the German,<sup>62</sup> he is even mentioned as "one of the principal humorous writers among the Germans."

Judging from the amount of quotation from the *Maxims*, the *Aphorisms* and especially, the *Secret Journal of a Self-Observer*,<sup>63</sup> it must have been the introspective piety of these works, rather than the originality of the works on physiognomy, which obtained for Lavater a hearing in America. However, the first reference of importance, occurring in 1788,<sup>64</sup> consists of two profiles, with a translation of the accompanying comments, reproduced from the latter. The following extract is from the introductory paragraph.

"The annexed profiles and their respective characteristics are copied from the second volume of Lavater's essay on Physiognomy. The work, which has not yet been translated from the French, has occasioned considerable speculation among the learned and ingenious men of Europe." It is very clear that in this instance, "Monsieur Lavater," as he is called in the same paragraph, is considered a Frenchman, and that his works are credited to French, rather than to German literature. But this error, whether general or not, was soon cleared up by accounts of visits paid to Lavater by various travellers. The next year, 1789, brings a good two and one-half page biographical sketch,<sup>65</sup> containing letters of Lavater in translation. Like Frederick the Great, he too, soon becomes the subject of numerous anecdotes and paragraphs in sketches of travel. In all there are fifteen references to Lavater prior to 1800, in which regard he leads all others.

#### GELLERT

In 1789 occurs the first reference to Gellert. *The Wisdom of Providence—An Apologue from the German of the famous Gel-*

<sup>61</sup> Cf. No. 407.

<sup>62</sup> *Columbian Mag.*, Phila. IV: 30, (1790).

<sup>63</sup> Two extracts of 2½ pp. each are to be found in the *Weekly Mag.*, Phila. I: 240, 303. (1798.) Not listed by Mr. Davis.

<sup>64</sup> *Columbian Mag.*, Phila., II: 144. (1788). Not listed by Mr. Davis.

<sup>65</sup> *Nova Scotia Mag.*, II: 144 (1789). Not listed by Mr. Davis.

lert.<sup>66</sup> One more fable, appearing in 1797,<sup>67</sup> is the only other reference to this author prior to 1800 found by the writer. However, Mr. Davis<sup>68</sup> lists two more, of the year 1796, from magazines not accessible in this study. In the nineteenth century there are occasional references to Gellert throughout our entire period,<sup>69</sup> but after the year 1801, when the *Philadelphia Portfolio* contains five,<sup>70</sup> they are too sporadic to be indicative of general popularity. Prof. Koch's statement<sup>71</sup> that Gellert's *Fabeln und Erzählungen* was the best known work, both in Germany and abroad, of all German literature, certainly does not hold true for America, in so far as the early periodical literature may be taken as evidence.

#### THE LAST DECADE

Aside from those cited in the foregoing, there are few references of purely literary character before the year 1790. Prior to that time extracts from works of travel and biography<sup>72</sup> and sketches of the character, manners and social customs of the Germans are frequent, which are indicative of an awakening material interest of the two countries in each other, an interest which naturally precedes, and accompanies, cultural intercourse.

References to Luther<sup>73</sup> complete the data of importance to 1790. In the last decade there is considerably more activity manifest. The *Massachusetts Magazine* for 1792,<sup>74</sup> brings Ju-

<sup>66</sup> [Der Reisende]. *Mass. Mag.*, Boston, I: 310.

<sup>67</sup> *Benevolence* [Die Gutthat]. A Fable. Imitated from the German of Gellert. *Amer. Univ. Mag.*, Phila., I: 28.

<sup>68</sup> *Translations of German Poetry in American Magazines, 1741-1810*, p. 27-28.

<sup>69</sup> Cf. Gellert, List B.

<sup>70</sup> Cf. Nos. 31, 32, 33, 34, 37.

<sup>71</sup> *Über die Beziehungen der engl. Lit. zur deutschen im achtzehnten Jahrhundert*. Von Max Koch, Leipzig, 1883, p. 19, note 2.

<sup>72</sup> Among the most frequently quoted are: *The Life of Baron Trenck*. Translated into English by Thos. Holcroft. Robinsons, London; *Baron Riesbeck's Travels in Germany*. Translated by Rev. Mr. Maty, London, 1787; *Schoepf's Travels in America*. Erlangen, 1788; *Mrs. Radcliffe's Journey through Holland and Germany*, London, 1795.

<sup>73</sup> *Explanations of Various Texts of Scripture by Martin Luther*. *Philadelphia Magazine*, 11: 20, 41, 82, 115, 192. (1789.)

<sup>74</sup> IV: 7.

*piter and the Horse* [*Zeus und das Pferd*] from Lessing's fables, but without acknowledgment. Also *Claude and Isabella, A Story, Translated from the French of M. Goethe*,<sup>75</sup> which the writer has not been able to identify. In 1794 a series of critical essays begins, *The Speculator. A British Periodical Publication*,<sup>76</sup> which speaks very highly of German literature and particularly of the drama, comparing it favorably with the French and Greek tragedy. Goethe's *Goetz* and *Iphigenia*, Lessing's *Emilia Galotti*, Leisewitz' *Julius of Taranto*, Gerstenberg's *Ugolino and Minona*, and the names of Schiller, Unzer and Klinger are mentioned in the various chapters, while Goethe's *Clavigo* is made the subject of a five-page review, containing a narration of the plot, translation of the closing scenes of the play and very favorable comment.<sup>77</sup>

#### SCHILLER <sup>78</sup>

Schiller, merely mentioned in 1795 in a note on *The Robbers*,<sup>79</sup> is first made known to the magazine reading public by a biographical sketch<sup>80</sup> appearing in 1799, but, unfortunately, this introduction, interesting enough from the fact that it came before the ripest fruits of Schiller's dramatic genius were given to the world, is neither as veracious, nor as felicitous in its criticism as might have been wished. He is represented as having married his wife from motives of pity for her love-lorn state, she having fallen in love with his poems and written him a proposal of marriage. His early dramas are accorded scant praise, and it is declared that even his own country regards him as a talent of only middle rank. His poems are mentioned quite incidentally. The *Geisterseher* is judged to be his most meritorious production. His historical work is said to be "inferior to the best English and French historians." The

<sup>75</sup> IV: 289.

<sup>76</sup> VI: 105, 743; VII (for 1795): 9, 233, 487.

<sup>77</sup> *The Speculator*. No. XIII. *Mass. Mag.*, Boston. VII: 487 (1795). Not listed by Mr. Davis.

<sup>78</sup> Cf. p. 91 seq., below.

<sup>79</sup> *N. Y. Mag.* for 1795. VI: 259. (9 ll.) An extract from his *Geisterscher*, appears anonymously in the same volume, p. 496.

<sup>80</sup> *Monthly Mag.*, N. Y. I: 153.

*Musenalmanach* and the *Hozen* [sic] are mentioned, and as collaborators in these undertakings, Dalberg, Engel, Garvé, Gleim, Goethe, Herder, Humboldt, Jacobi, Matthiesson, Pfeffel and Schulze.

## BÜRGER

Two poems in translation appear in 1797, *Pro Patria Mori* [*Die Tode*], and *The Lass of Fair Wone* [*Des Pfarrers Tochter von Taubenhain*].<sup>81</sup> These are followed in the next year by a brief biographical sketch, and the first translation of *Lenore* to be found in the American magazines, both "by the Translator of Goethe's *Iphigenia in Tauris*," i. e., Wm. Taylor, of Norwich.<sup>82</sup> Walter Scott's translation, *The Chase* [*Die wilde Jagd*], also appears in 1798.<sup>83</sup>

## ZIMMERMANN

Zimmermann's *Thoughts on the Influence of Solitude on the Heart* was a work well suited to please the semi-religious literary taste of the day, and became immensely popular. Wilkens records ten American editions of the work from 1793 to 1825.<sup>84</sup> Of these, three fall in the eighteenth century. In 1797 a series of extracts from this work appeared in the *American Moral and Sentimental Magazine* of New York.<sup>85</sup>

KOTZEBUE<sup>86</sup>

Of this writer, soon to be so violently attacked, so stoutly defended, and withal, so widely popular in the United States, we find the first account in the periodical literature in 1799.<sup>87</sup>

<sup>81</sup> *American Universal Mag.*, Phila. I: 141, 211. Mr. Davis also records an earlier translation of the latter poem. Cf. *Translations of German Poetry in American Magazines, 1741-1810*, p. 29.

<sup>82</sup> *Weekly Mag.*, Phila. I: 220, 221.

<sup>83</sup> *Weekly Mag.*, Phila., II: 413.

<sup>84</sup> *Americana Germanica*, III: 204.

<sup>85</sup> I: 449, 495, 537, 563, 596, 623, 664, 673, 708. (40 pp.) Not listed by Mr. Davis.

<sup>86</sup> Cf. also p. 56 seq., below.

<sup>87</sup> *Monthly Mag.*, N. Y. I: 76.

It is a very just and impartial estimate of Kotzebue with regard to his talents, style and place in the literary world, preceded by a brief summary of the chief facts of his life. It was in this same year that the first reprints of plays of Kotzebue were made in America.<sup>88</sup> In the next twenty years, over thirty different plays appeared, most of them reprinted from two to five times each.<sup>89</sup>

#### HERDER

In 1797 and 1799 appear translations from Herder's *Scattered Leaves and Letters* [*Zerstreute Blätter*], six in all, four being repeated.<sup>90</sup>

#### OTHER REFERENCES

Other references in the nineties not heretofore mentioned are translations of an allegory from Klopstock,<sup>91</sup> Goethe's *Erlkönig* by H. M. Lewis,<sup>92</sup> a poem and a fable from Lessing,<sup>93</sup> two brief epitomes of Kantian tenets,<sup>94</sup> a poem from Jacobi,<sup>95</sup> and two brief extracts from Fr. L. Stolberg's *Travels*.<sup>96</sup>

Thus we find in the last decade of the century a very marked increase in both amount and quality of the material. To be sure, the English periodicals formed the channel through which we received by far the greater part of it, and up to this

<sup>88</sup> Cf. Wilkens, *Americana Germanica*, III: 202.

<sup>89</sup> Cf. Kotzebue, p. 56 seq., below.

<sup>90</sup> *Offspring of Mercy* [*Das Kind der Barmherzigkeit*], *The Vine* [*Der Weinstock*], *Sleep* [*Der Schlaf*], *The Choice of Flora* [*Die Wahl der Flora*], *Aurora* [*Aurora*], *N. Y. Mag. or Lit. Repos.* New series, II: 141, 247, 248. *Death of Adam* [*Adams Tod*], *Offspring of Mercy* [*Das Kind der Barmherzigkeit*], *Sleep* [*Der Schlaf*], *The Choice of Flora* [*Die Wahl der Flora*], *The Vine* [*Der Weinstock*], *Weekly Mag.*, Phila. III: 181, 243.

<sup>91</sup> *An Allegory on the Dispute Respecting Precedence between the Belles Lettres and the Fine Arts.* *Columb. Mag.*, Phila. IV: 26, (1790).

<sup>92</sup> *Weekly Mag.*, Phila. III: 93, (1798.)

<sup>93</sup> *To a little Charmer* [*An eine kleine Schöne*], (10 ll), and *The Swallow* [*Die Schwalbe*]. *From the German of Lessing.* *Weekly Mag.*, Phila. II: 30, 82, (1798).

<sup>94</sup> *N. Y. Mag.* New series, I: 365, (1797). *Phila. Mo. Mag.*, II: 151, (1798).

<sup>95</sup> *Woldemar. A Character. From the German of Jacobi*, Düsseldorf, *Privy Counsellor.* *Phila. Mo. Mag.*, I: 205, (1798).

<sup>96</sup> *Lavater*, and *A Pyrometer.* *Weekly Mag.*, Phila. III: 59, (1798).

point we can scarcely speak of anything more than a mere reflection of English work, both in the departments of translation and of criticism. The effect of this, however, was to arouse imitation in America, and about 1800 there begins a period of genuine activity here, finding its first expression in the translations by the New Yorkers, Dunlap and Smith, of stage pieces from Kotzebue, Schiller and Zschokke, and in the theatrical criticisms elicited thereby.



## THE NINETEENTH CENTURY

The interest in German literature, noted in the preceding chapter, which began about 1795, suffered a period of serious depression before and during the second war with England, but continued until about 1817 with no very marked change in character. The magazines show it to have been largely a period of second-hand knowledge of the subject. Practically the only works accessible, aside from the dramas and theatrical notes just mentioned, were translations made in England, which were frequently reprinted here,<sup>1</sup> and criticism was, for the most part, reproduced directly from English periodicals, or, at best, moulded entirely by English opinion.

With 1817 a change is noticeable. Lengthy reviews of German works in the original, by scholarly Americans, begin to appear. The first of these were brought by the *North American Review*,<sup>2</sup> and were from the pens of Edward Everett and George Ticknor. These two were the pioneers of that group of young men of whom Thomas Wentworth Higginson affirmed some years since, that they had "taken our whole American educational system away from English tradition, and substituted German methods."<sup>3</sup> Everett and Ticknor went to Göttingen in 1815, returning in 1817, when their influence begins to make itself apparent. Thus this date assumes great importance in the present study. Cogswell, Bancroft, Hedge, Calvert and others less famous, soon succeeded Everett and Ticknor at Göttingen, and upon their return to America, ably seconded their efforts to disseminate a knowledge of the literature and scholarship of Germany. The impulse they communicated to this movement resulted in the establishment of chairs

<sup>1</sup> Cf. Wilkens, *Early Influence of German Literature in America. Americana Germanica*, Vol. III, for 1899-1900.

<sup>2</sup> Cf. Nos. 332, 334, 444.

<sup>3</sup> *Atlantic Monthly*. April, 1897. 79: 490.



of the German language and literature in the leading educational institutions of the day, the introduction of German books into the libraries of the latter, and the trial and partial adoption of German pedagogical methods here.<sup>4</sup> In the meantime these young men were doing for German literature here what Carlyle was doing for it in England,—combatting the deep-rooted prejudice against it.

In the early thirties, this good seed bears abundant fruit. A very lively public interest begins to be manifest. Not merely those who had studied abroad, but those who had studied at home, as well, read German and discuss German literature in the magazines. English opinion is more and more disregarded, and an ever increasing share of attention is devoted to the new interest, apparently culminating in the *Boston Dial*, which was discontinued in 1845.

Thus the subject offers a very natural and convenient division into three periods of nearly equal length, but quite different in character.

1. The period from 1800 to 1816, marked by comparatively little first-hand knowledge, and dominated by English opinion.

2. The period from 1817 to 1832, the return of the first American German students, and the inauguration by them of a movement for the introduction of German culture.

3. The period from 1833 to 1845, a time of active public interest in this culture.

#### THE PERIOD FROM 1800 TO 1816

The young nation passed through no more stirring epoch and no graver crisis from the Revolution to the Civil War than during these years. Not only did the second war with England menace its very existence, but factional feeling within

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<sup>4</sup>The introduction of instruction in German in Harvard and the University of Virginia was largely due to these men. Everett and Thorndyke equipped Harvard with its first German library, and the Round Hill School, founded by Bancroft and Cogswell, was of great influence, notwithstanding the brevity of its existence. Cf. Hinsdale, B. A., *Foreign Influence upon Education in the United States. Report of the Commissioner of Education, for 1897-98*, p. 591 seq.

the commonwealth had never been so bitter, the political struggles had never assumed such magnitude. That no great advance along literary lines was probable under such conditions, is clear. But it was a time not altogether unfavorable to journalistic activity, and magazines were founded in great numbers, although the majority of them were shortlived. Mr. E. Z. Davis, who has searched all the libraries of the east and the British museum for traces of early American periodicals, and who has probably the most complete list of them up to 1810 extant, records sixty magazines founded in the years 1800 to 1810 inclusive, but not more than a third of this number were ever issuing contemporaneously.<sup>5</sup>

It is not surprising then, that the interest in things German, which had begun to manifest itself in the last years of the preceding century, should not keep pace with the growth of the periodical literature in general during this period. The heat of political controversy, and the colossal interests of the war, which were not unpropitious to periodical literature, had a tendency to crowd into the background less momentous topics, even in magazines of avowed literary character. Furthermore, the English periodicals, the chief sources of information on German literature at that time, were also taken up with other matters during the Napoleonic campaigns, and material was doubtless scarce.

Thus it happens that, notwithstanding a comparatively regular increase in the number of magazines, the references to German works and writers are less numerous during the second half of this period than during the first. The initial impulse was checked, and from about 1807 on, no growth of interest is perceptible. Let us examine for a moment,—in a very mechanical way, to be sure, i. e., regarding all references as of equal significance,—the number appearing each year.

The year 1800 had brought fifteen, and the average for the first five years of the new century remained practically the same. The year 1801 had brought twenty-three, a difference due wholly to one journal,—the *Portfolio*, founded that year

<sup>5</sup> Cf. *Translations of German Poetry in American Magazines, 1741-1810. Americana Germanica Series*, Phila. 1905.

in Philadelphia,—and perhaps to not more than two correspondents,<sup>6</sup> who wrote at least seven translations and sketches of Gessner, and possibly other contributions bearing on German literature. This discrepancy, however, is counterbalanced by the year 1803, which brought only six references, the *Portfolio* containing but three.

But in 1806 a genuine growth is manifest. This seems to have been a time of considerable intellectual activity along all lines, and particularly literary journalism gave promise of a rapid development. In this year was founded the *Polyanthos*, Boston, a journal of no small literary merit for that day, and which devoted particular attention to the New England stage. Two other important literary magazines which were issued for the first time in this year, are the *Emerald*, Boston, and the *Monthly Register and History of the American Revolution*, Charleston, S. C. In this year appear forty-one references to German literature, and of such a varied nature, and in such a number of magazines, as to leave no doubt that we are not dealing here with an isolated phenomenon, as in the case of the *Portfolio* for 1801, but that a genuine interest in German letters was beginning to make itself distinctly felt. To be sure, this was manifest mainly in reprints from English journals, but it must soon have led to independent investigation, had it been allowed to take its natural development.

But such was not to be the case. And it may have been as well in the end. For perhaps nothing else would have brought so keen a sense of the abjectness of our dependence upon English literary opinion, and so strong a desire to free ourselves, as the bitterness of feeling engendered by another war with the mother country.

The year 1807 begins to show the shadows which the coming events cast before. The references decrease from forty-

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<sup>6</sup> Their signatures were "P. D." and "Q. V.," cf. Nos. 23, 24, 25, 26, 27, 28, 30,—The *Portfolio*, founded and edited by Joseph Dennie—"Oliver Old-school," as his signature appears,—was the foremost critical and literary periodical of the day. Charles Brockden Brown and John Quincy Adams were numbered among its contributors. Dennie, evidently a critic much feared and respected, cf. note 10, p. 58 below, favored the theatre but opposed bitterly the German drama. Cf. No. 128, also, pp. 58-9 below.

one to twenty-six, and the following period, from 1808 to the close of the war, represents an average of only fifteen references per year, just the average for the first five years of the century. In the eight years from 1800 to 1807 inclusive, there appeared 156 references; in the nine years from 1808 to 1816 inclusive, only 129. Thus it is clear that not only no increase, but even a slight decrease of interest characterizes the period embracing the second English war, whereas the magazines show a comparatively regular growth.

TABLE SHOWING THE NUMBER OF REFERENCES TO GERMAN LITERATURE  
IN PROPORTION TO THE NUMBER OF MAGAZINES PUBLISHED <sup>7</sup>

| Year.     | No. of<br>Magazines. | No. of<br>References. | Per Cent of<br>References to<br>Magazines. |
|-----------|----------------------|-----------------------|--------------------------------------------|
| 1800..... | 5                    | 15                    | 300                                        |
| 1801..... | 5                    | 23                    | 460                                        |
| 1802..... | 6                    | 16                    | 266                                        |
| 1803..... | 3                    | 6                     | 200                                        |
| 1804..... | 5                    | 15                    | 300                                        |
| 1805..... | 9                    | 14                    | 155                                        |
| 1806..... | 15                   | 41                    | 274                                        |
| 1807..... | 13                   | 26                    | 200                                        |
| 1808..... | 10                   | 13                    | 130                                        |
| 1809..... | 11                   | 7                     | 63                                         |
| 1810..... | 8                    | 13                    | 162                                        |
| 1811..... | 9                    | 15                    | 166                                        |
| 1812..... | 12                   | 20                    | 166                                        |
| 1813..... | 12                   | 23                    | 191                                        |
| 1814..... | 11                   | 13                    | 118                                        |
| 1815..... | 13                   | 14                    | 107                                        |
| 1816..... | 16                   | 11                    | 69                                         |
| 1817..... | 18                   | 58                    | 322                                        |

The growth of the magazines was evidently fairly regular; the number of references far more fluctuating. Nevertheless, both show the same general periods of depression, 1803, 1808-11; and the same general periods of activity, 1806-7 and 1817. The depressing influence of the war is more apparent in the references than in the magazines. The former fall below 200 per cent from 1808-16, and suddenly rise to 322 per cent in 1817, partly under the influence, no doubt, of Madame de Staël's *De l' Allemagne*, a work which did much to arouse sympathy and interest in Germany among other nations.<sup>8</sup> In drawing inferences from the

<sup>7</sup> The table is based only upon the magazines accessible in the present study. Had all been available the figures would differ, but the writer is convinced that the proportions would not vary sufficiently to affect the conclusions drawn.

<sup>8</sup> Cf. the account of Professor Hinsdale, *Report of the Commissioner of Education*, for 1897-98, p. 624.

table, however, it must not be forgotten that at this time American editors drew heavily upon English magazines for material, hence a surprising fluctuation in the number of references may be the result of a literary vogue in England, rather than in America. Then, too, literary intercourse between England and America, was probably less active during the war period.

Casting aside the mechanical device of mere number of references, and considering the nature, as well as the quantity, of the comment upon German books and writers, we find that Gellert's fables, Gessner's idyls, Kotzebue's plays, Schiller's *Robbers*, Zschokke's *Abaellino*, Zimmermann's *Solitude*, Klopstock's *Messiah*, Schiller's *Wallenstein* in Coleridge's translation, Wieland's *Oberon* in Sotheby's translation, Lavater's aphorisms, Herder's *Scattered Leaves* and Körner's poems, seem to have been the best known works. Bürger is represented by a biographical sketch and three poems in translation, Goethe by scattered references to various works, several poems in translation and reviews of *Elective Affinities* and *Theory of Colors*. Nearly all of the above writers are the subjects of biographical notices. Save two brief stanzas, Lessing is scarcely mentioned till 1816.<sup>9</sup>

On the whole, the material bears the unmistakable stamp of English origin, or English influence. Exceptions are the translations of Kotzebue's plays by Dunlap and Smith in New York,<sup>10</sup> and the comment called forth by the presentation of these plays, *The Robbers* and *Abaellino* upon the stage. The German drama of this type was doubtless better known than any other literary species. Lyric and epic verse stand next. Comparatively little narrative prose was known. Of the criticism, three important reviews<sup>11</sup> have the appearance of American products, and there may be others. Identification of magazine contributors, even of their nationality, is difficult, often impossible, and has not been made a prime purpose of the present investigation. The spirit of the criticism is, on the whole, unfriendly. Much hostility is manifested toward the dramas of Kotzebue and Schiller. Goethe's *Elective Affinities* and *Werter*, Wie-

<sup>9</sup> Cf. these names in List B.

<sup>10</sup> Cf. the discussion of Kotzebue, p. 56 seq. below.

<sup>11</sup> Cf. Nos. 205, 231, 234.



land's *Oberon* and Bürger's "poetry of horror," are criticised with more or less severity.<sup>12</sup> Gessner, Gellert, Lavater, Zimmermann, Klopstock and Körner are more kindly received.

We may consider the article of 1788 on *The Literary Wit and Taste of European Nations*,<sup>13</sup> which calmly ignores German literature altogether, as representative of the attitude of the last quarter of the eighteenth century. As characteristic of the spirit of the period under discussion, we may regard an article of 1816 on *The State of Polite Literature in Germany*.<sup>14</sup> This writer discusses the genius of the Germans in general, their patience in study, their imaginative qualities and their poor taste. He takes up each writer of note in turn, classing Gessner far above all the others. Bürger's *Leonora*, Voss' *Louise* and Goethe's *Hermann and Dorothea* he discusses and condemns. The first is "replete with absurdities and blemishes." The last has coloring and some poetical qualities, but "the subject is ill-chosen, defying the richest genius to make it palatable." "*Oberon* is not less objectionable." He condemns Schiller utterly, on the score of "rant, puerility, frenzy, poverty of genius and perversion of taste." He declares Kotzebue to be Schiller's superior, but even he "is not free from the blemishes of his age and nation." Lessing is accorded considerable praise. In *Emilia Galotti* the critic finds "knowledge of the human heart, beauties of chaste imagination and many striking illusions and happy figures, but these are all disgraced by a forced, unnatural and disgusting catastrophe." He sees, further, a lack of poetic justice and insufficient motivation. The conclusion of the whole matter is that "the taste of all Germans is hopelessly deficient." As further evidence of this, he points to the defalcation of learning, to an alleged decrease in attendance at the German universities. "They no more lure the youth of the world."

In the very next year the first American German students, Everett and Ticknor, returned home, and the second epoch of our study began.

<sup>12</sup> Cf. Nos. 36, 38, 73, 95, 128, 183, 189, 201, 205, 284.

<sup>13</sup> Cf. pp. 15-6 above.

<sup>14</sup> Cf. No. 284.

## THE PERIOD FROM 1817 TO 1832

The most striking and important difference in temper between this period and the preceding one is apparent in the zest with which new enterprises of every kind were taken up and pursued by the young nation. The "era of good feeling," following the political bitterness and the war of the first decade and a half, gave men opportunity to turn their attention to the gigantic tasks awaiting them at home. The Florida and Louisiana purchases had added extensive domains, and the admission of new states was rapidly increasing the strength of the Union, as well as developing the national consciousness. The advancement of the boundaries of civilization and the development of commerce and industry were pursued more energetically than ever before. To these ends improved facilities for travel and transportation were necessary. In 1819 the "Savannah," built in New York, made the first trip across the Atlantic by steam. In 1828 the first locomotive was imported. Highways were continually being pushed farther into the great West. Thus the country was rapidly broadening, developing, and, at the same time, being linked more closely with the civilization of the old world.

The energy so manifest in material things was also displayed in intellectual, particularly educational, pursuits. The history of popular education in America practically dates from the close of this period. In the investigations and reforms in our public school system, instituted during, and shortly after this time, we see the results of this activity.<sup>15</sup> Ambitious young men, after completing the courses offered at home, sought new inspiration in the hitherto unknown German universities.<sup>16</sup> Many of them were instrumental, upon their return, in introducing into our own educational system new forms and ideals acquired abroad. As a direct result of their influence Dr. Charles Follen was appointed to teach Ger-

<sup>15</sup> Cf. Hinsdale, B. A., *Foreign Influence upon Education in the United States*, in the *Report of the Commissioner of Education*, for 1897-98. The *American Journal of Education* was founded in Boston in 1826.

<sup>16</sup> Cf. Hinsdale (see note 15) for lists of American students in German universities prior to 1850.



man at Harvard in 1825, and six years later he was elected to the newly established chair of Germanic language and literature there. In the same year that Dr. Follen was appointed, Prof. Blättermann was called to the professorship of German in the University of Virginia, an institution then but recently established on lines modelled after the German system. The Round Hill School, founded by Dr. Cogswell and Mr. Bancroft near Boston in 1823, was an avowed attempt to adapt Pestalozzian and German pedagogical ideals and methods to American environment.

But the Göttingen men, and those whom they soon enlisted in this work, did not confine their efforts to the schools. From the very beginning they sought to influence popular, as well as scholastic opinion. The medium was the magazine. Half a dozen stirring articles in the most influential New England journals, *The North American Review* and *The Christian Examiner*, lent an entirely new significance to the words "Goethe" and "Schiller." For the first time the public learned that Kotzebue and Gessner were not the unrivalled geniuses of German literature. It is characteristic of this period that the really great names are brought into prominence. Kotzebue, Gessner, Gellert, Lavater and Zimmermann recede, while Goethe, Schiller, Herder, Klopstock, Wieland, the Schlegels, Humboldt, Körner, even Grillparzer,<sup>17</sup> become familiar to readers of the best magazines. The example of influential journals in this regard could not fail to affect the minor periodicals, and toward the end of the period under consideration, criticism, translated extracts and biographical notices of German writers are becoming quite the vogue in the south<sup>18</sup> as well as in the east, although the west had hardly fallen into line as yet.

Translation and criticism of English origin is more in evidence than during the previous period. Several English journals reprinted in the United States<sup>19</sup> of course contribute many

<sup>17</sup> Cf. Nos. 521, 549.

<sup>18</sup> The *So. Lit. Journal*, *So. Lit. Mess.*, *So. Rev.*, *So. Rose* and the *Virginia Lit. Mus.* are especially noteworthy in this regard. Cf. these titles in Lists A. and C.

<sup>19</sup> Cf. foot-note 58, p. 55 below.

articles of this kind to the lists. The study of German was much farther advanced in England than here, and it is not surprising that an American editor should prefer to acknowledge an article to an English journal, rather than to do without. Poems and brief prose extracts in translation seem to have been considered legitimate game, and were by no means always accredited to the journal from which they were taken. It was customary to preface them by the phrase, "From the German of Schiller," or, "Translated from the German," but even this practice was not always adhered to. With regard to criticism, acknowledgement seems nearly always to have been made. Only one serious plagiarism has been discovered during the present investigation,<sup>20</sup> although no special search has been made. On the other hand, editors were doubtless imposed upon at times. Thus a southern editor appends an extra leaf to one of his volumes<sup>21</sup> to lodge complaint against "a German who had resided in South Carolina for three years, had, during that time, maintained a respectable reputation, and was undoubtedly a man of some learning." This individual, "whose name should be published, had he not sailed for Europe, thus ridding the country of any chance for further deception," had foisted upon the editor, "two excellent and learned compilations upon subjects not much inquired into in this country," which were later discovered to be bald plagiarisms from Wachler's *Handbuch der Geschichte der Litteratur* and Fiorello's *Geschichte der Mahlerei*.

But notwithstanding the increased amount of material in the magazines during this period, and notwithstanding the new tone of originality and enthusiasm, which had begun to ring through the indigenous product, there was yet much to be accomplished before German and German literature could gain recognition as legitimate branches of study. Indeed this was only the preliminary skirmishing of the great conflict which followed. Conservatism had long since condemned German literature as unclean, and was not to be driven from its position in a twelvemonth. Prejudice deep and strong stood ar-

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<sup>20</sup> Cf. No. 1480.

<sup>21</sup> *Southern Review*, Charleston, S. C. Vol. VII for 1832.

rayed against the aggressor and not even the efforts of Harvard professors could prevail against it at once. But something was accomplished. Information was disseminated. The work begun by Mme. de Staël's little book was again taken up and pushed with vigor. Many were even induced to take up the study of German in the original. Dr. Follen boasts in 1831 of an average of fifty students per session, of many residents of Boston who could read German intelligently and of many German classics in private libraries.<sup>22</sup>

With the representative articles of 1788<sup>23</sup> and 1816,<sup>24</sup> we may contrast one appearing toward the close of the present period, 1828.<sup>25</sup> This is a general outline of the history of German literature from its beginnings down to contemporaneous writers, covering fully seventy pages, perhaps the most exhaustive treatise of this kind to be found in the magazines. It is based on originals, such as Franz Horn's *Poesie und Beredsamkeit der Deutschen* and *Umrisse*, Bouterwek's *Geschichte der Poesie und Beredsamkeit*, the collected works of Lessing and Wieland, and Heeren's *Andenken an deutsche Historiker*. In depth and breadth, in actual grasp of the subject in hand, it as far surpasses the thoroughly biased sketch of 1816, as the latter did that of 1788. The eighteenth century writer had not considered the German literature worthy of mention. The reviewer of 1816 grants it little poetic quality, and sees its doom in a total lack of taste. He of 1828 recognizes a great national literature, with its excellencies and defects, a people justly celebrated for the extent of their learning and their perseverance in its pursuit and works which assume an indisputable place among the best that the world has produced.

#### THE PERIOD FROM 1833 TO 1845

The national expansion and development, noted in the consideration of the preceding period, seemed to take on new momentum during the early thirties. Under the impulse of in-

<sup>22</sup> In his inaugural address. Cf. Nos. 876, 882.

<sup>23</sup> Cf. pp. 15-6 above.

<sup>24</sup> Cf. p. 39 above.

<sup>25</sup> Cf. Nos. 724, 751, 753.

creased facilities for transportation and wider commercial fields, business of every kind prospered and wealth accumulated as never before. With this increase of means came a corresponding activity along cultural lines, also the outgrowth, in great part, of the advances made in that direction during the preceding period. Cultural sentiment grew and great interest began to be displayed in educational movements.<sup>25</sup> The magazines increased in number and in circulation. Criticism had developed beyond the stage of bumptiousness following the discovery that it was finally able to stand upon its own legs. Intellectual movements and momentous political issues, particularly "Transcendentalism" and the abolition agitation, had their real origin about this time. "The year 1833 has been chosen to end the period of this study, because it stands midway between the old order of things and the new. No sacredness attaches to it, and any other between 1830 and 1835 might almost as well be chosen," says Professor Cairns in his study of the American periodical literature.<sup>26</sup> "At this time, too, German influence was becoming strongly felt."

The latter fact rarely finds recognition, even among our best literary historians. An instance is Professor Woodberry's late work,<sup>27</sup> in which the point of view taken is defined as "one of historical significance and communal life," but in which essentially no German influence is acknowledged before the time of the advanced stages of the Transcendental movement, and but little prior to Longfellow's maturer scholarship.<sup>28</sup>

<sup>25</sup>Cousin's *Report on the Prussian School System* was republished in English translation in America, in 1835; and A. D. Bache and C. E. Stowe were both sent abroad on public commissions to investigate and report on European school systems in 1836. Cf. Hinsdale, *Report of the Commissioner of Education*, for 1897-98, p. 621-622. A lively movement toward educational reform was going on throughout all New England, in which Horace Mann, Frances Wayland and Henry Barnard were particularly active. Cf. Viereck, *Report of the Commissioner of Education*, for 1900-01, p. 558.

<sup>26</sup>Cairns, W. B., *On the Development of American Literature from 1815-1833, with especial Reference to Periodicals*. Bulletin of the Univ. of Wis., Madison, 1898, p. 67.

<sup>27</sup>*America in Literature*, N. Y., 1903.

<sup>28</sup>Prof. Woodberry's curt dismissal of this entire subject is so brief, that it may well find a place here:—"It is true that this ideal of Harvard culture had already begun to form before Longfellow's time. Just as Channing had prepared the way for Emerson in the things of the pure spirit, George Ticknor was the precursor of Longfellow, not only as a scholar in whom the refining power



Professor Barrett Wendell sums up the matter in one short paragraph: "The most important [influence] was probably German thought, at a time when German philosophy was most metaphysical and German literature most romantic. This, indeed, had had great influence on contemporary England. No two men of the nineteenth century affected English thought more evidently than Coleridge and Carlyle; and both were saturated with German philosophy. To New England these influences quickly spread. In 1800, it has been said, hardly a German book could be found in Boston. Before Channing died, in 1842, you could find in Boston few educated people who could not talk with glib delight about German philosophy, German literature and German music."<sup>29</sup> Thus a leading authority on American literary history alludes to the great vogue of German letters here about 1840, but mentions neither the acrimony of the contention over this new issue, nor its results. Surely both are worthy of consideration. Of the former we get a hint when Emerson writes to Carlyle that he "gives him up to the wrath of his friends for overpraising Goethe,"<sup>30</sup> but we gain no adequate conception of it till we peruse one of the virulent Goethe criti-

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of scholarship was eminent, but as a scholar in the same fields of literature. Yet the crest of the wave, which was the first movement of Old-World culture across the Atlantic, was certainly Longfellow's *Dante*, of which his earlier collections and translations were forerunners, and to which Lowell's work, when he came to succeed him, was hardly more than an appendix. That first appropriation of foreign thought in New England took place so obscurely, and had so few distinctive results in our own literature, that its history and import are much forgotten. It deserves a little chapter to itself when our literature comes to be written in any other than a biographical form.

"The impact of Carlyle and a few other single figures, such as Goethe, Lessing, Fourier, is sometimes noted, and to such writers as Ripley and Margaret Fuller, Hedge and Hillard, much is due. What Longfellow accomplished did not lie so much in this field of individual authors and specific thought on particular matters then of current interest; he brought over, as it were, whole literatures, putting us in touch as a nation with the tongues of the north and south of Europe alike, with all the shores of old romance, with the spirit that abides beautiful in the chronicles of wasted time; he annexed by a stroke of the pen this literary past of Europe to our New World; at least to him as unquestionably the first modern scholar of his time, a scholar of the spirit as well as of the text, go the praise and the grateful remembrance of all who have since followed, though far off, in his footsteps."

<sup>29</sup> *A Literary History of America*, N. Y. 1900, p. 295.

<sup>30</sup> Cf. Emerson's letter to Carlyle, March, 1835, in *Correspondence of Emerson and Carlyle*, Boston, 1883.

cisms of the Rev. Andrews Norton,<sup>31</sup> or the Rev. Henry Ware<sup>32</sup> on the one hand, and the Rev. Theodore Parker's extravagant praise of German literature<sup>33</sup> on the other. And the results of this great agitation must have been well-nigh incalculable in dissipating misconception and prejudice, and in broadening American views of a people and of a culture which were soon to form such a significant part in our communal life.

A glance at the appended lists will show how the current of distinctly literary interest in German began to widen about 1833.<sup>34</sup> The editor of a prominent literary and religious magazine<sup>35</sup> writes in 1836: "Five years ago the name of Goethe was hardly known in England and America, except as the author of 'a silly book,' *Werter*, an incomprehensible drama, *Faust*, and a tedious novel, *Meister*. So, at least, our critics called them. But now a revolution has taken place. Hardly a review or a magazine appears that has not something in it about Goethe, and people begin to find with amazement that a genius as original as Shakespeare and as widely influential as Voltaire, has been among us."

Not only Goethe, but the entire literature occupied an astonishingly large share of public attention. But all the comment was by no means as flattering as the extract just cited. The early opposition to *Werter*, the *Robbers* and Kotzebue's dramas has been noted elsewhere. In the section devoted to Goethe it will be our task to chronicle the hostility manifested toward him, when the Göttingen men and Carlyle began to sound his praises through the columns of the *North American Review* and the *Edinburgh Review* respectively. Nor was this a hostility on

<sup>31</sup> Cf. pp. 74-6 below.

<sup>32</sup> Cf. pp. 83-6 below.

<sup>33</sup> Cf. pp. 52-3 below.

<sup>34</sup> Instruction in German was apparently beginning to be introduced into the schools outside of Harvard and Virginia. Mr. Hoskins (*Pub. Mod. Lang. Ass'n*, 1905, 266), speaks of private instruction in German at Princeton from 1832-1842.—*The Western Mo. Mag.* (Cin. I: 563) for 1833, contains a report from Miami Univ., Oxford, O., which states: "The instructors are: a president, and four professors, a master of the grammar school, a teacher of the modern languages, viz.: French, German and Spanish, and six tutors taken from the two higher classes." Cf. also No. 893.

<sup>35</sup> J. F. Clarke, editor of the *Western Messenger*. Louisville, Ky., Cf. p. 51 below and No. 1093.



the part of the narrowminded and shortsighted alone. It was shared by such men as Halleck, who declared that *Faust* was "the worst book in the worst sense of the word worst," that he had ever read; by Emerson, who however, afterward held Goethe in higher regard; and even by Longfellow, who denominated the *Elective Affinities* a "horrible book." Whatever may have been the superstitious notions of the many concerning the sulphur and brimstone quality of German literature in general, these men had a reason for the faith that was in them and were sincere in their views. It was the sturdy Puritanism of characters of their stamp that so long barred the way to the introduction of a culture which they regarded as morally pernicious.

To judge from the magazines, there was apparently little serious opposition toward the Germans themselves. Those who had sought homes here were evidently regarded by their American neighbors as thrifty and industrious citizens, and were invariably spoken of as such, notwithstanding the fun that is occasionally poked at the "dutchmen" and their dialectical peculiarities. German immigrants seem to have been welcome. Even German scholarship seems to have gained early recognition among the clergy.<sup>36</sup> But for many years there prevailed an abhorrence of German literature that appears almost ridiculous to us. On the part of the masses of the people, the feeling may have been closely akin to contempt for the intellectual achievements of a nation which they judged by the numerous immigrant population. For the majority of the latter, although industrious, frugal, and consequently prosperous, played anything but an intellectual role in their new fatherland. On the part of men of culture, however, and particularly the ministry, the opposition was based, not upon the belief that this literature was intellectually, or even artistically inferior, although its lack of transparency and vivacity were frequently complained of, but almost wholly upon a dread of

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<sup>36</sup> *The General Repository and Review*, Cambridge, Mass., (1812-13. Vols. I-IV), contains many articles, not listed here, from German theological literature, as reviews of Griesbach's *New Testament*, and similar works. Cf. also Nos. 207, 209.

moral contamination. Not only is this clearly shown in the attitude assumed toward individual writers, as we shall presently see, but there is no lack of direct testimony to the same effect. For example, the *Boston Christian Review* of 1836 gravely devotes eleven pages to a discussion of the question: *What are the Dangers and Benefits incident to a Minister from the Study of the German Language?*<sup>37</sup> In 1841 the same periodical brings another lengthy and unfavorable review, by the editor, Rev. Barnas Sears: *German Literature. Its Religious Character and Influence*, eliciting a lengthy and spirited reply from the well-known German scholar, the Rev. M. Stuart, of Andover.<sup>38</sup> But the influence of both Harvard and Andover were as yet against German literature, and in some cases parental authority intervened to prevent young men from studying it.<sup>39</sup>

It is during the period now under consideration, that this prejudice was most in evidence. The chronicle of German literature in America during these years is the record of the struggle against it, and the ultimate victory of the spirit of progressiveness and liberality which was developing in keeping with the advance along other lines. The ignorant immigrant ceased to be regarded as the type of German culture. Germans had attained to political and scholarly prominence here and were given due recognition. Charles Follen and Charles Beck at Harvard, Friedrich List in Pennsylvania, Francis Lieber in Boston, South Carolina College and Columbia, and Professor Blättermann in the University of Virginia, were men who had attained honorable distinction in various fields of scholarship, and were, at the same time, men who devoted their every energy to the upbuilding, and material, as well as cultural advancement of their new fatherland.<sup>40</sup> The publication by Lieber, in 1832, of the *Encyclopedia Americana*,—a translation and adaptation of *Brockhaus*, and the first real encyclopedia published here,—was an undertaking which employed some of the best literary talent of Boston under Lieber's direction

<sup>37</sup> Cf. No. 1057.

<sup>38</sup> Cf. Nos. 1380, 1381.

<sup>39</sup> Cf. the letter of Mr. Sanborn, quoted in full below, p. 54.

<sup>40</sup> Both Follen and Lieber were very outspoken in their sympathies with the abolition agitation.

for nearly five years, and was certainly a powerful factor in the dissemination of the fruits of German scholarship, and of general knowledge concerning things German, in America.<sup>41</sup>

The merit in the work of these men, and others of their type, met with a high degree of appreciation on the part of thinking people, as the magazines conclusively show. This alone doubtless had much to do with counteracting existing prejudices. The few Americans who had made a study of German literature in the original, were also influencing public sentiment by their inspiring contributions.<sup>42</sup> Carlyle's stirring articles in the *Edinburgh Review*, his biography of Schiller, republished here anonymously, and the enthusiastic reviews that greeted it,<sup>43</sup> all tended in the same direction. Conservatism held its ground well at first, but it gradually gave way before the momentum of the liberal movement. The number of translators and favorably disposed critics rapidly increased, and by the end of the period under consideration, the opposition was practically silenced, save upon one subject,—Goethe! There it seemed to be as firmly entrenched as ever.

A detailed discussion of the magazines themselves does not lie within the province of the present paper, but brief mention should be made of a few which took a most active part in the controversy. The earliest magazine of great importance is the *North American Review*, founded in 1815<sup>44</sup> and still issuing, though

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<sup>41</sup> While Lieber's labors in the fields of jurisprudence and political economy were highly valued here, as numerous articles and reviews,—not included in this paper,—show, his attempts to contribute to the polite literature of America were not greeted with much favor. A reviewer in the *New England Mag.* (Bost. Vol. 11: 75), for 1835, indulges in a little virulent criticism of *Letters to a Gentleman in Germany*, which Lieber had published anonymously (Phila., 1834), and in which he had expressed his views of American life. The critic takes fearfully to task the "mistakes and egotism of a foreigner." "It is difficult to run the eye over any one of these 'letters' without being convinced of the justice of that criticism which condemns the foolish self-confidence and overweening self-conceit of the literary fop, who, under pretence of giving to the world the productions of another, makes the most ridiculous exposure of personal vanity and false pretensions to various learning and versatile talents, totally inconsistent with the modesty of real worth and the dignity of real wisdom."

<sup>42</sup> Calvert's lecture on German Literature was published in the *So. Lit. Mess.* in 1836. Cf. No. 1081.

<sup>43</sup>Cf. Nos. 897, 931, 937, 940, 950, 956. Cf. also Nos. 987, 988, 989.

<sup>44</sup> Conducted by the following men: William Tudor, 1815-17; William Phillips, 1817; Association,—acting editor, J. Sparks, 1817-19; Edward T. Channing,

changed in everything but name. From 1820 to 1836, a time when the introduction of German literature began to assume appreciable significance, it was conducted, first by Edward Everett, then by Jared Sparks, and finally by A. H. Everett, all of whom were men of great learning, prominent in the public life of their day, and pronounced advocates of the new culture. As before noted, the *Review* was the chief organ of the Göttingen group and in its columns a number of the epoch-making articles of the early twenties appeared. No American review of the day was its equal in significance, and that the entire weight of its influence was cast in favor of German literature throughout this critical period, meant much for the new movement.

*The Christian Disciple*, founded in 1813, and called from 1824 on *The Christian Examiner*, is one of the best specimens of the American theological and literary review. During the first six years of its existence it brings almost nothing with regard to German literature, but after passing into the hands of the Rev. Henry Ware, Jr., in 1819, there appear important early translations, especially from Herder,<sup>45</sup> perhaps by the editor himself. The journal, however, took no positive stand with regard to German literature in general, and was as open to negative criticism as to favorable. Indeed, one of the bitterest attacks on Goethe to be found in the annals of American journalism is from the pen of William Ware, a brother of Henry Ware, Jr., and appears in the *Examiner*.<sup>46</sup> During the controversy under consideration the *Examiner* contained much material of importance on both sides, and may be regarded as the most influential neutral periodical then publishing.

The one journal which poses as a pronounced opponent, from principle, of the new movement, is the *Select Journal of Foreign Periodical Literature*, founded at Boston, in 1833. Its senior editor was the Rev. Andrews Norton, to whom Mr. Sanborn makes reference<sup>47</sup> as a Harvard professor, who would not allow his son to study German for fear of corrupting his Unitarianism.

1819-20; Edward Everett, 1820-22; J. Sparks, 1822-33; A. H. Everett, 1830-36; John G. Palfrey, 1836-43; Francis Bowen, 1843-53.

<sup>45</sup> Cf. Nos. 420, 440, 473.

<sup>46</sup> Cf. pp. 83-8 below, and No. 1194.

<sup>47</sup> In his letter cited on p. 54 below.



His scathing criticism of Goethe, and German literature in general, called forth by various European publications at the time of Goethe's death, is uncompromising in its censure.<sup>48</sup> Although the *Journal* is in reality little more than a digest of foreign periodical literature, as its name indicates, its attitude toward German letters is hostile throughout. It was short-lived, but it appeared just at the critical period, 1833-35, when the controversy on this subject was waxing warm, and the agitation found nowhere a more bitter opposition than in the four volumes of this periodical.

Another Unitarian organ, however, the *Western Messenger*,<sup>49</sup> founded and edited by the Rev. James Freeman Clarke, shortly after the demise of the *Journal*, takes a very different point of view. Mr. Clarke,<sup>50</sup> also a graduate of the Harvard divinity school, and a personal friend of Emerson, Ripley, Brooks, Miss Fuller, and others of the *Dial* group, who did so much for the success of the new movement, was one of the warmest advocates of the study of the German classics, showing a marked preference for Goethe and Schiller. The *Messenger* contains a large number of favorable criticisms and original translations,<sup>51</sup> many from the pen of Mr. Clarke himself, and is particularly worthy of notice, in that it is one of the first western journals to take an active part in the discussion of a question which was at that time attracting so much attention in New England. Its influence is altogether on the side of the innovation.

But beyond doubt the most potent factor in the final overcoming of the general prejudice was the Boston *Dial*,<sup>52</sup> the organ of Transcendentalism, with its radical reviews and enthu-

<sup>48</sup> Cf. pp. 74-6 below, and No. 923.

<sup>49</sup> Louisville, Ky., and Cincinnati, O. 1835-39.

<sup>50</sup> Cf. James Freeman Clarke. *Autobiography, Diary and Letters*. Ed. by B. E. Hale, Boston, 1891.

<sup>51</sup> Besides references to Goethe and Schiller, there are poems from Körner and Stolberg and theological articles from Stuart, Schleiermacher, Olshausen and Krug. Cf. the *Messenger*, List A. It is here, too, that Mr. Clarke first published his translation of *Theodore, or the Skeptic's Progress to Belief*, (later *The Skeptic's Conversion*), from De Wette, afterwards published in book form. Boston, 1841. Cf. Nos. 1088, 1129.

<sup>52</sup> J. P. Hoskins asserts that "it was the Brook Farm movement which let in the full tide of German influence into American life." Cf. *Parke Godwin and Zschokke's Tales. Publications of the Mod. Lang. Ass'n.* 1905, p. 269.

siastic encomiums of Goethe, Schiller, Bettina and Jean Paul. The legitimacy of the study of German literature,—always excepting Goethe,—was probably not often called in question after the appearance of Theodore Parker's famous article on the subject.<sup>53</sup> It purports to be a review of Menzel's *History of German Literature*, then just translated and published in Boston by Professor C. C. Felton, of Harvard: but in reality only a comparatively small part of it deals with that work. It begins with several pages of raillery concerning the "German epidemic," then raging in New England, to which "young ladies of both sexes," and even philosophers and theologians were falling a prey. The author expresses his astonishment that such contaminating influences had ever been allowed by the custodians of Puritan morality to make a landing here,—had not been pitched back into the sea when first imported.

He then enters upon the real purpose of his paper, a panegyric on German literature and scholarship. Much of England's boasted classical learning, he declares, depends wholly and solely on the flawless work of German compilers and investigators. No nation of the world can compare with the Germans in erudition and extent of scientific investigation, in no field have they been surpassed. Yet he flouts the ignoramus who supposes that the Germans are naught but "dreamers, unbelievers, smokers of tobacco and compilers of dictionaries." Not only their scholarship has appealed to him, but also their literature has become "the fairest, the richest, the most original, fresh and religious literature of modern times." He admits that "it has no Shakespeare, as the world has but one, in whom the Poetic Spirit seems to culminate," but he holds, and regrets, that "the mantle of classic greatness has fallen from Shakespeare and Milton, upon German, not English shoulders." Many writers in the field of *belles lettres*, Lessing, Wieland, Goethe, Herder, the Schlegels, Tieck, Jean Paul and Schiller, and in the field of philosophy, Kant, Schelling, Fichte and Hegel, receive unstinted praise. Then Mr. Parker proceeds to a brief but rigorous review of Menzel's work, which he characterizes as narrow, malevolent, superficial,

<sup>53</sup> Cf. No. 1383.



inaccurate, an unsafe guide for the uninitiated student of German literature.

It would not be within the limits of strict impartiality to select this very radical essay as representative of the spirit of its decade for comparison with the types of previous periods heretofore mentioned; but the fact that such an article could appear in a journal so widely known, and pass practically unchallenged, is a sufficient commentary upon the change that had been wrought in public opinion. All prejudice was by no means overcome, all German authors were by no means accorded an unqualified welcome. Indeed *Dial* contributors themselves occasionally indulge in some very rigorous criticism on individual works and writers.<sup>54</sup> But from the general tone of the journals after this time, it is clear that the trend of public sentiment was liberal, rather than conservative.

A letter, written by the well-known scholar, Dr. W. T. Harris, in March, 1889,<sup>55</sup> is of interest in the discussion of the *Dial*, since it indicates the sources of enthusiasm for German literature among the *Dial* group, and suggests, too, the range of the influence of this periodical, particularly of Mr. Parker's article. He writes: "Without being able to answer according to the book, I make the following suggestions in answer to the note of inquiry that has been addressed to me.

"Theodore Parker's article in the *Dial*, for Jan. 1841, p. 315 of Vol. I of that famous periodical, republished in Parker's *Miscellanies*, was a cause of very much study of German literature, and of my own study of it among the rest. It is a review of Menzel's work. I think that Professor Stuart, of Andover, was the stimulant behind Theodore Parker. Then, of course, there was Carlyle, a great upheaving force towards the study of German literature and philosophy, and behind him, Coleridge. There were the Coleridgians at the University of Vermont, who had great influence in New England.

"F. H. Hedge was the great German scholar,<sup>56</sup> thoroughly

<sup>54</sup> Cf. Emerson and Miss Fuller on Goethe, pp. 87, 90 below.

<sup>55</sup> Extracted from Prof. Hinsdale's paper, *Foreign Influence upon Education in the U. S. Report of the Commissioner of Education, for 1897-98*, p. 613.

<sup>56</sup> Hedge was sent to Germany when a boy of but twelve years, under the care of George Bancroft. He studied five years at Schulpforta and in other gymnasia,

equipped and fully possessed of the German spirit. He was the German fountain among the so-called Transcendentalists. Then, of course, Horace Mann made German philosophy famous by his report on German schools, 1843. Margaret Fuller was an influence in that direction. Henry Barnard's *Journal* promoted the work, and his translations from Karl von Raumer were and are the best critical pedagogy that we have in English. I thus made my acquaintance with Karl Rosenkranz, became greatly interested in his philosophy, and his pedagogical system was a favorite with me as early as 1863. I procured a translation for my *Journal of Speculative Philosophy* afterwards."

A note from the present writer to Mr. F. B. Sanborn, the oldest survivor of the Concord group of scholars and poets, asking if he could supplement the above list of sources of German enthusiasm, elicited the following reply:<sup>57</sup>

"I think you have got all the chief promoters of the study of German and German philosophy on your list. Andover, in Prof. Stuart, and Harvard, in Dr. Follen, Dr. Hedge, Edward Everett, George Ticknor, and others, George Bancroft among them, aided the movement; but the *vis inertiae* of both Harvard and Andover was against it, for fear of theologic contamination. It was said that old Prof. Norton would not let his son, the present Prof. Norton, study German, for fear of corrupting his Unitarianism. The Transcendentalists, notably George Ripley and Theodore Parker, favored German studies for the very reason that Norton opposed them. Emerson learned German for the simple purpose of reading Goethe in the original.

"By the time I entered Harvard, (1852) this prejudice against German had largely worn itself out, and many studied it. I was myself to have studied in Germany, as Prof. Goodwin and other contemporaries did,—but the anti-slavery conflict came on so sharp that I gave it up and expended my German substance in freeing Kansas."

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acquiring a very thorough knowledge of German. He later became deeply interested in German poetry and idealistic philosophy. For a very interesting sketch of his life and work see *The Nation*, Aug. 28, 1890.

<sup>57</sup> Dated, *Concord, Mass., Jan. 30, 1905.*

It has seemed fitting to end this study with the close of the *Dial*<sup>58</sup> period. The opposition was largely overcome and the movement had acquired its full momentum at that time. Certainly no former decade had given such attention to the subject, and a subsequent investigation<sup>59</sup> shows that, while there was some increase in the amount of material in the magazines of the next five years, there was a very material decrease from the end of this decade on.<sup>60</sup> The influx of the "forty-eighters" does not seem to have re-aroused special interest in the subject. Furthermore, the great slavery issue was forcing itself more and more into the fore-ground of attention. And finally, German literature was at this time fairly established as a legitimate branch of study; it was being taught in the best schools of the country, and that reaction seems about ready to set in, which invariably follows a "fad," leaving the subject to assume a normal position among kindred departments of knowledge and culture.

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<sup>58</sup> It had become so distinctly the fashion of the day for the magazines to bring contributions on German literature, that it would lead too far to attempt a discussion of other periodicals than the five above mentioned, although the *So. Lit. Mess.*, the *Dem. Rev.*, and the *Amer. Mo. Mag.* also deserve special mention. Aside from these, about thirty journals of this period frequently contained references. Several reprints of English journals, among them: *Ath., or Spirit of Eng. Mags.*, *Bentley's Miscellany*, *New Metropol. Mag.*, *Mus. of For. Lit. and Sci.*, *Mo. Mag.* and *Quart. Rev.* also contributed largely to the lists.

<sup>59</sup> By Dr. M. H. Haertel, of the University of Wisconsin. The study, a continuation of the present one, will also be published as a University Bulletin.

<sup>60</sup> "In fact, my researches, as yet by no means exhaustive, lead me to the belief that more translations of German literary works, from a wider range of authors, were published between the years 1840 and 1850 than in any other decade of our history."—Hoskins, J. P., *Parke Godwin and Zschokke's Tales. Pub. of Mod. Lang. Ass'n*, 1905, p. 275.

## AUTHORS

The consideration of a few of the more important German writers individually may serve to bring into stronger relief certain phases of the subject before us. The attempt will be to present a survey of the material found concerning these men, and to determine the general attitude toward each. The popularity, or unpopularity, of various authors, the qualities which attracted or repelled American critics and readers, may not only throw light upon the literary tastes predominant here at various epochs, but also upon the gradual, but general, reversal of feeling among the cultured classes toward Germany and the Germans.

Such an examination might, of course, be extended indefinitely. Here only a few names,<sup>1</sup> which seem to offer the most interesting and important data, shall be discussed. The sequence is roughly chronological, i. e., with respect to the periods of greatest popularity as denoted by the magazines.

## KOTZEBUE

A most important phenomenon of the early years of the century was the astonishing vogue of Kotzebue's dramas<sup>2</sup> here, the

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<sup>1</sup> Lack of space forbids the consideration of several authors who should be treated here. The writer hopes to make this omission good elsewhere in the near future.

Several detailed studies of single writers have appeared of late, among others: White, H. S., *Goethe in Amerika*, *Goethe Jahrbuch*, V: 219; Sellier, W., *Kotzebue in England*, Diss., Leipzig, 1901; Hoskins, J. P., *Parke Godwin and Zschokke's Tales*, *Pub. of Mod. Lang. Ass'n of Amer.*, 1905, No. 2: 267; Brede, Chas., *Schiller on the Philadelphia Stage to the year 1830*, *Ger. Amer. Annals* 1905, July; Parry, Ellwood, *Friedrich Schiller in America*, *Americana Germanica Series*, Phila., 1905; Reed, Bertha M., *The Influence of Solomon Gessner upon English Literature*, *Ibid*, 1905.

<sup>2</sup> Sellier has treated Kotzebue in England,—Diss. Leipzig, 1901,—but he has not taken American conditions into account. Cf. however, Wilkens, *Early Influence of Ger. Lit. in America*, *Americana Germanica*, III: 110 seq. Chamisso speaks of the early popularity of Kotzebue in the U. S., cf. *Reise um die Welt*.

virulent attacks made upon them, and their lasting popularity notwithstanding.

The first mention of the man in the magazines was in 1799, the year after the successful adaptation of *The Stranger* [*Menschenhasz und Reue*] to the London stage by Sheridan. It is a brief biographical sketch,<sup>3</sup> evidently selected from some English journal. Kotzebue's dramatic talents and powers of observation are highly praised, but the writer concludes that, owing to differences of national taste, "it is not likely that any other of his dramatic compositions will ever be brought on the English stage." How much the correspondent was mistaken may be seen by a glance at the list of translations which followed, e. g., in Goedeke's *Grundriss*. And in America thirty plays were published in English translation prior to 1820. William Dunlap, the best American translator of Kotzebue, is so well known in this connection that it will be unnecessary to sketch his activity here.<sup>4</sup> Even his first attempts were such pronounced successes that he bore away the palm from Miss Plumptre and Mr. Smith, his competitors,<sup>5</sup> and seems to have remained in almost undisputed possession of the field ever after.

In his translations Dunlap allowed himself frequent liberties with the originals, inserting, omitting, altering to suit the idiom, and his renderings are really clever, preserving the light dialogue and the spirit of the humor far better than his contemporaries.

In the following year, however, Mr. Smith published a four page dramatic sketch in translation, which is quite well done.<sup>6</sup>

Although the theatrical notes, even of 1800,<sup>7</sup> bring repeated references to performances of Kotzebue's plays, and translations were numerous, it is evident that his popularity was by no means universal, and that adverse criticism must have been very common. Even the sketch of 1799, just referred to, is quite pro-

<sup>3</sup> *Monthly Mag.*, N. Y., I: 76.

<sup>4</sup> Cf. Mr. Dunlap's own modest version, in his *History of the American Theatre*, N. Y., 1832, p. 253, and the ensuing chapters. Cf. also Wilkens, *Americana Germanica*, III: 125 seq.

<sup>5</sup> Cf. Nos. 5, 6.

<sup>6</sup> Cf. No. 17.

<sup>7</sup> Cf. Nos. 13, 14.



nounced in its condemnation of equivocal expressions, so common in his dramas.

In 1802 a Philadelphian (judging from his familiarity with the stage of that city), piqued by the slurs cast upon his favorite, undertakes a spirited defence,<sup>8</sup> publishing it in the *Portfolio*,<sup>9</sup> a journal avowedly opposed to Kotzebue. He handles his subject well, suggesting as the causes of the hostility, firstly, Kotzebue's alleged monarchical leanings, and, secondly, that English criticism had been too hastily and thoughtlessly re-echoed here. He considers in detail the charges usually preferred, viz., that of attributing all viciousness to exalted station and all virtue to poverty, and of inculcating principles subversive of the foundations of morality. Of both these charges he acquits the accused, even averring that, with the possible exception of *The Stranger*, all the dramas presented on the Philadelphia stage are rather conducive to the cultivation of morality and decency.

But the *Portfolio* staff seems to have been little affected by this "vindication," for on the following page the dramatic critic, speaks of Cumberland, an English dramatic writer, who had translated one of Kotzebue's plays, as having thereby "prostituted his pen in the cause of immorality."

For the next few years the *Portfolio* plays the role of an uncompromising opponent of Kotzebue and the German drama in general. Such frivolity as that which is rife in the Kotzebue comedies, and which by no means lost its original flavor in Dunlap's translations, could not fail to antagonize the pietistic spirit of the age. And, too, the literary taste, which had been formed in accordance with sober, classic standards, was shocked by this same frivolity. "Oliver Oldschool,"<sup>10</sup> one of the most admired and dreaded of the American critics of this time, appears as an able representative of both elements. In a prefatory note to an English burlesque on Kotzebue, which he re-

<sup>8</sup> Cf. No. 52.

<sup>9</sup> Cf. note 6, p. 36 above.

<sup>10</sup> Joseph Dennie, editor of the Philadelphia *Portfolio*. In the poem inscribed to him, (*Portfolio*, XIII: 205) he is addressed as "dread judge, great umpire of the muse," his words are called "Delphian oracles," etc. Cf. note 6, p. 36 above.



prints,<sup>11</sup> he gives vent to some very rigorous criticism. "Of the noxious tendency of the German drama, little doubt is now entertained among the lovers of sense, and Shakespeare, and the advocates of Truth and Virtue. When we range over the waste of this German's writings, from the licentious *Stranger*, to the dashing *Pizarro*, . . . we find little of the beautiful and still less of the true. To represent every poor man as virtuous and wise, to vilify greatness, to calumniate clergymen and lawyers, to taint the imagination of youth, to loosen the rudder-bands of society, to invent wild scenes, and describe them in rumbling language, appear to be the cardinal objects of this Jacobin playwright." Very evidently Oldschool's attitude is that of the Anti-Jacobin Englishman.

The theatrical criticisms, under the title, *The Drama*, make frequent remarks of the same character. Another scathing criticism is quoted from Mrs. West, an English lady, in a footnote to such a passage.<sup>12</sup>

Again, in the *Portfolio* for 1806, Oldschool reprints an *Ode to the German Drama*, from the pen of an Englishman, Mr. Seward, and prefixes the following pungent remarks:<sup>13</sup> "In the following exquisite parody, the sentiments are not less admirable than the talents of the author. We have often expressed our contempt for German plays, and we are happy to fortify our opinion of the Teutonic Muse, with the wit of a man of genius, and a polite scholar." The poem thus introduced, is no gentler in its treatment of the subject in hand. The German Drama is addressed as "Daughter of Night, Chaotic Queen," with "turbid plot and tedious scene," and in whose "necromantic spell," the audience "taste the joys of hell." The two poets named are, "Schiller, sublimely mad," and Kotzebue, a "gigantic pair," whose "lofty soul, disdaining reason's weak control," has for its "never varying theme, dungeons, chains and blood."

Another journal of 1806<sup>14</sup> criticises Kotzebue on the score of

<sup>11</sup> Cf. No. 36.

<sup>12</sup> Cf. No. 38.

<sup>13</sup> Cf. No. 128.

<sup>14</sup> Cf. No. 103.

haste and over-production, declaring that, were the quantity reduced by half, the quality would be much improved, while the *Portfolio* reprints in 1812 a "curious paragraph from a late German magazine,"<sup>15</sup> in which it is stated that "this inexhaustible fountain of dramas has long been in the habit of purchasing a vast quantity of materials from obscure students and minor poets, and exposing them for sale, with some alteration, as his own productions." but "having squabbled with one of his workmen on the subject of their account, the whole fraternity is in flames, and will probably blow up the parsimonious scribbler."

But notwithstanding this opposition, the comedies of Kotzebue retained for two decades an astonishing degree of popularity, as is shown both by the number of translations printed, or reprinted, and by the theatrical notices in the journals. The fact that these adverse criticisms are not heard after the first decade,—even the article of 1816, on the *State of Polite Learning in Germany*, which has been cited as an example of the literary intolerance of the day,<sup>16</sup> gives Kotzebue a rank second only to that of Gessner, and above Goethe, Lessing and Schiller,<sup>17</sup>—seems to indicate that he succeeded more nearly than any other non-pietistic German writer of his age in ingratiating himself into the esteem of the general American public. For that the high regard of the latter for morality and sobriety in polite literature had by no means decreased, is abundantly proved at a later period, in the reception accorded to the works of Goethe and Schiller, Wieland and Körner, to mention striking contrasts.

That Kotzebue stood high in the public esteem, not solely as a dramatist, but as a man of letters, traveller, diplomat and historian,—doubtless higher than any of his contemporaries, with the possible exceptions of Gessner and Lavater,—is shown by the number and variety of references concerning him up to the year 1820. Detailed accounts of his assassination by Sand are republished from English sources.<sup>18</sup> That he is so completely lost

<sup>15</sup> Cf. No. 220.

<sup>16</sup> Cf. p. 39 above.

<sup>17</sup> In England, too, Wm. Taylor, of Norwich, later celebrated Kotzebue as the greatest dramatic genius since Shakespeare. Cf. *Historic Survey of German Poetry*. Lond. 1830, III: 102.

<sup>18</sup> Cf. Nos. 402, 411, 416, 454.

sight of in the following decades is unquestionably largely due to the influence of the returning American German students, who began to preach Goethe and Schiller, and who had nothing to say concerning the superficial brilliancy of Kotzebue. Then, too, he had had his day here; other writers came into vogue, and he passed scarcely to find mention again during the years that followed.

## KÖRNER

The fame of the young warrior poet spread with great rapidity to other lands. England did him homage, although German poets in general were not highly esteemed there during the first quarter of the last century. In America his poems were frequently copied from English journals, and biographical sketches of Körner,<sup>19</sup> both original and reprinted, appear oftener than do those of any other German author except Goethe and Schiller. It was but natural that America, having issued only a generation or two before from a victorious struggle for liberty, and having been the spectator of the great upheavals in Europe from that time on, should respond to the stirring martial and patriotic spirit of Körner's war-songs. Their piety, too, was another great point in their favor, as is shown by the fact that, of the thirty-three poems found in the periodicals, the most popular was the *Prayer during Battle*, reprinted eleven times, oftener than any other German poem, while the sonnet, *Farewell to Life*, was found six times. The poems of the *Lyre and Sword* collection were the favorites, the dramatic productions holding a distinctly lower rank.<sup>20</sup>

<sup>19</sup> Cf. Nos. 317, 462, 476, 483, 734, 743, 825, 831, 834, 901, 1062, 1156, 1178, 1454.

<sup>20</sup> A tabulation of the translations of poems from Körner, disregarding brief quotations, listed in the order of the number of times found:

*Gebet während der Schlacht*, 266, 371, 460, 734, 743, 901, 1014, 1031, 1062, 1156, 1544.

*Abschied vom Leben*, 372, 734, 743, 901, 1156, 1178.

*Mein Vaterland*, 833, 901, 996, 1156, 1544.

*Lützows wilde Jagd*, 763, 901, 1002, 1156, 1502.

*Die Eichen*, 373, 412a, 734, 743, 901.

*Männer und Buben*, 370, 901, 984, 1033, 1156.

*Schwertlied*, 375, 901, 1062, 1156.

*Andreas Hofers Tod*, 275, 317, 800.

But there existed another very excellent reason for Körner's early popularity in America, and when we take this factor into consideration, it seems strange that he was not even more read and translated here than he was. The great influence of Dr. Follen, at Harvard, in inspiring the study of German literature among the young men, who, a little later, became the leading writers and critics of the day, has already been pointed out. Dr. Follen laid special stress upon Körner, perhaps,—judging more from his political bias than from direct evidence,—chiefly at the expense of Goethe. Dr. Peabody, in his *Har-*

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*Zur Nacht*, 901, 1288, 1511.

*Durch*, 374, 734, 1015.

*Vor Rauchs Büste der Königin Luise*, 317, 901.

*Bundeslied vor der Schlacht*, 901, 1156.

*Abschied von Wien*, 743, 901.

*Bergmannsleben*, 901, 1156.

*Harras, der kühne Springer*, 901, 1079.

*Der preussische Grenzdler*, 321.

*Reiterlied*, 638.

*Trost, Ein Rundgesang*, 759.

*Die drei Sterne*, 760.

*Als sie vom Brunnen Abschied nahm*, 404.

*Lied zur Einsegnung des preussischen Armee-corps*, 901.

*Jägerlied*, 901.

*Trost. Nach Abschluss des Waffenstillstandes*, 901.

*Worte der Liebe*, 901.

*Wallhaide*, 901.

*Die heilige Cäcilie*, 901.

*Der Kynast*, 901.

*Liebesrausch*, 901.

*Miszmuth*, 1178.

*Wiegenlied*, 1544.

*Des Sängers Lied zu den Sternen*, 1749.

*Das Reich des Gesanges*, 1025.

Also a poem attributed to Körner, which the writer has not been able to identify.

*The Wanderer's Farewell*, 1024.

Dramatic pieces given in outline:

*Zriny*, 734, 1156.

*Die Braut*, 743.

*Der grüne Domino*, 743.

*Der Nachtwächter*, 743.

*Der Vetter aus Bremen*, 743.

Tales:

*Die Harfe*, 469, 488, 790, 901.

*Woldemar*, 860, 901, 1778.

*Hans Heilings Felsen*, 464, 901.

*vard Reminiscences*,<sup>21</sup> describing the first class in German at Harvard, of which he was a member, writes:

“The German Reader for Beginners, compiled by our teacher, was furnished to the class in single sheets as it was needed, and was printed in Roman type, there being no German type within easy reach. There could not have been a happier introduction to German literature than this little volume. It contained choice extracts in prose, all from writers that still hold an unchallenged place in the hierarchy of genius, and poems from Schiller, Goethe, Herder, and several other poets of kindred, if inferior fame. But in the entire volume Dr. Follen rejoiced especially in several battle poems from Körner, the soldier and martyr of liberty. I never have heard recitations which impressed me as strongly as the reading of those pieces by Dr. Follen, who would put into them all of the heart and soul that had made him too much a lover of his country to be suffered to dwell in it. He appended to the other poems in the first edition of the reader, anonymously, a death song in memory of Körner,<sup>22</sup> which we all knew to be his own, and which we read so often and so feelingly that it sank indelibly into permanent memory, and I find that, after an interval of sixty years, it is as fresh in my recollection as the hymns that I learned in my childhood.”

Under such auspicious circumstances we might expect a considerable manifestation of interest in Körner among Harvard graduates who cultivated German literature. But such seems not to have been the case, although Brooks translated from him for his *Songs and Ballads*,<sup>23</sup> and Margaret Fuller sketched his life and translated two of his poems for the *Western Messenger*.<sup>24</sup>

The most important single contribution in the magazines was the reprint, in *Greenbank's Periodical Library* for 1833,<sup>25</sup> of G. F. Richardson's English translation of the elder Körner's biography of his son, with many poems and tales.

<sup>21</sup> Quoted by L. Viereck, *German Instruction in American Schools. Report of the Com. of Education*, for 1900-1901, p. 553.

<sup>22</sup> Perhaps the poem, *Körner's Funeral*, included by Chas. T. Brooks in his *Songs and Ballads*. Cf. No. 1544.

<sup>23</sup> Cf. Nos. 1457, 1469, 1477, 1517, 1529, 1544.

<sup>24</sup> Cf. No. 1178.

<sup>25</sup> Cf. No. 901.



The majority of the biographical sketches are merely songs of praise for the valor and nobility of the martyr poet and the critiques are quite colorless. Exceptions are an English sketch, reprinted in 1827,<sup>26</sup> which deals quite rigorously with the insipidity, forced situations and affectation of the plays, but praises the "heroic and lyric fire which shines through the clouds of ill-digested drama," and a sketch by Mr. W. E. Burton, in 1838,<sup>27</sup> less stringent in tone, but also pointing out the melodramatic character which constitutes the chief fault in *Zriny*. The martial songs are praised throughout. It was upon them alone that Körner's fame in America, as elsewhere, was based.

Toward the end of the period interest in Körner decreased. The actual number of poems reprinted is less, and, if we deduct from the total of the references to him those notices of Brook's *Songs and Ballads*, where Körner figures only in the title, the decrease is still more perceptible. Notwithstanding his unusually favorable introduction, Körner could not long compete with the superior claims of Goethe and Schiller, and soon gave way to them, here, as elsewhere.

#### GOETHE

Goethe is naturally the chief figure in the period which we are considering. Much has been said and written of his influence here. Particularly the relationships sustained to him by the various young men who studied in Germany during his life-time, have been favorite themes for investigation.<sup>28</sup> No other German writer has been so well known and so misunderstood, so highly praised and so harshly criticized, so influential and so carped at and cavilled over. As the central figure in the world of German literary art, he has borne the brunt of all attacks against it. As an author, artist and genius of unparalleled profundity and universality he has been revered and

<sup>26</sup> Cf. No. 734.

<sup>27</sup> Cf. No. 1150.

<sup>28</sup> Two excellent papers on this subject are by White, Horatio S., *Goethe in Amerika*, *Goethe Jahrbuch*, V: 219, and Mackall, L. L., *Briefwechsel zwischen Goethe und Amerikanern*, *Goethe Jahrbuch*, XXV: 3.



esteemed. As a man whose life could not measure up to the high standard of Puritan morality he has been condemned utterly. "As Goethe received the highest honor from students of German literature and was mentioned oftenest by them, he served as a scarecrow to those who knew him only by name."<sup>29</sup> Carlyle's friendship and admiration for Goethe was a thing his American friend, Emerson, could not understand. The latter's was ever "a qualified admiration." The justice, or injustice, of Menzel's<sup>30</sup> depiction of the great Olympian is the subject of the warmest contentions during the *Dial* period, contentions which doubtless gained Goethe many friends in the end.

It cannot be the attempt here to cope with the broad problem of Goethe's influence in America, but only to present the chief facts of interest observed in a study of the early magazine literature. This material is so voluminous, however, that detailed discussion of it would be impracticable. Only the more striking phenomena, and especially such as have not, to the writer's knowledge, been pointed out elsewhere, will be considered, in the hope that the appended lists may serve the purpose of those who care to investigate further.

Aside from the *Werter* poems and criticisms, previously treated,<sup>31</sup> there is little Goethe material of note prior to 1812. In 1804 there appeared a poem, *Against Faustus*,<sup>32</sup> but since Wilkens<sup>33</sup> has found no trace of a reprint of the *Fragment* in America prior to that time, and since he records two translations of the *Historia von Dr. Johann Fausten*. *Frankfort a. M.* 1587, the poem in question doubtless has no reference to Goethe's work.

Walter Scott's free rendition of *Es war ein Buhle frech genug*, upon which his diminutive friend "Monk" Lewis also did some filing,<sup>34</sup> was reprinted by the *Portfolio* in 1807.

<sup>29</sup> Evans, E. P., *Beiträge z. amer. Lit. u. Kulturgeschichte*. Stuttgart, Cotta, 1898. Quoted by L. Viereck, *Rep. of Com. of Ed.*, for 1900-01, p. 689.

<sup>30</sup> Menzel's *History of German Literature* was translated and published by Prof. C. C. Felton, of Harvard, Boston, 1840. Cf. pp. 71-3 and note 48, below.

<sup>31</sup> Cf. pp. 23-6, above.

<sup>32</sup> Cf. No. 75.

<sup>33</sup> *Early Influence of Ger. Lit. in America, Americana Germanica*. III: No. 2

<sup>34</sup> Cf. No. 155. See Scott's statement to this effect prefixed to the poem. Lewis' *Tales of Wonder* were reprinted, N. Y., 1800.

But the year 1812 brings what appears to be a bit of real American criticism. It is a review of *Die Wahlverwandtschaften*,<sup>35</sup> and is based upon the original German edition.<sup>36</sup> On the whole it is a very creditable piece of work. It begins with an apostrophe to German literature in general, so little known in America, and in addition to Goethe mentions Schiller, Gessner, Wieland and Klopstock. Goethe is introduced as "the well known author of Werter and Charlotte." The criticism is accompanied by a ten-page epitome of the *Elective Affinities*, one passage of which, about a page in length, is reprinted in the original German, but it contains so many typographical errors, so many nouns that begin with small letters and verbs that begin with capitals, that we perceive at once that the reviewer was not a German, or a German-American, even if he did not complain of a certain "tone which is more or less disagreeable to a foreigner," like "a very fine aqua-tinta drawing, of which the general tint happens to be displeasing to the eye."

The criticism has the ring characteristic of all American criticism of Goethe. Scarcely any American has written on him,—not even Ticknor, Everett, Bancroft, Motley, Margaret Fuller or Bayard Taylor,—who has not protested against a certain laxity in regard to morals in many of his works. But, like his successors, this critic also finds much that is admirable in the art of the master. The significance of such an article at this early date seems sufficient to warrant reprinting one of two extracts which would otherwise be excluded as too long.

"From the outline which we have already given of the *Elective Affinities*, our readers will perceive that it is replete with incongruities, with extravagant conceptions, and the most improbable incidents. The episodes, digressions and dissertations form the most considerable part of the volumes, and have no immediate connection with the principal story. It is said to be the secret of German compositions of this kind, that they should be in every sense poetical; that the author should gratify

<sup>35</sup> Cf. No. 205.

<sup>36</sup> Cotta. 1809.

you with an epopee full of episodes and rich in the marvellous, under the modest title of a novel. They are, at the same time, made a vehicle to exhibit his learning on all topics of contemporary science. Such seems to have been the plan of Goethe in this instance. Some of his superstitions are even more gross than those we have mentioned;—such, for example, as the restoration to life of Ottilia's maid. The author is so desirous of displaying his scientific acquirements, that he makes his heroine repeat, (with the most perfect success) the experiments of Ritter on the pendulum.

“We need not dwell on the moral tendency of this novel. There is, in many parts, a total want of delicacy. Among the supernumerary actors are a baron and a countess, casual visitors at the castle, whose situation may conform with German refinement, but is not likely to conciliate universal favor.

“In spite of the glaring defects we have noticed, the present work is powerfully attractive, and evidently from the pencil of a master. The style is of finished excellence, remarkably pure, and as perspicuous as the subject and the German idiom will permit; the dialogue is skillfully managed, and the portraiture of manners no less interesting than accurate. Many of the author's reflections are equally profound and just. His descriptions, in which he appears to take particular delight, would be perfect, if they were not somewhat too minute. The beauties of his style and manner arise, however, chiefly from a peculiar talent of seizing, in his descriptions, with elegance and simplicity all the little characteristic features, springing out of, and essentially belonging to, the spirit of his scene, his situation and his subject. This circumstance gives to his narrative irresistible dramatic effect. While the physical eye sees but words, the mental gazes on a canvas, slowly drawn along,—not, indeed, on a canvass, for life itself, and reality, may be said to be present.

“Goethe once, at the request of some friends, and to show the force of his talent in this respect, chose for his subject the festivities of a carnival at Rome. His description makes a little book of itself, which, we believe, nobody ever laid down, after having taken it up, without finishing, and which leaves you in

a state of Bacchanalian delirium, in a condition of mind from which you do not for some hours recover. Yet there is not, in the whole picture, one word which could be left out, not a single *finely-wrought* sentence, not an expression betraying that the author thought of himself. He tells you simply what passes, but he tells it in such a manner, that you are all the time of the party. You feel the air in motion with the speed of the running horses,—you suffocate in the crowd pressing forward to see which wins,—the *sia amazzato* assails your ear,—you try to save your candle on one side, and meet a Cerberean mouth ready to blow it out on the other.”

In some respects the criticism may not seem to the modern scholar to be particularly happy, but compared with all else that appears on Goethe in the American periodicals prior to the contributions of the Göttingen group, it is unsurpassed. Then, too, it has the ring of genuineness. Surely this writer had read, and had read in the original, however imperfectly; surely he had felt what he describes. His strictures are the same which recur continually in almost all American criticism of Goethe.

The closing pages of the review contain a translation from the French,<sup>37</sup> a eulogy of the range, quality and assiduity of German scholarship in the fields of the literature and history of antiquity. Both the notice itself and the reviewer's comments are highly commendatory in their character.

Important as they are, historically and intrinsically, it will not be necessary to devote further attention here to the two well-known articles of 1817 and 1824, by Edward Everett and George Bancroft respectively, firstly, because the *North American Review* is so generally accessible, and again, because attention has been called to them elsewhere.<sup>38</sup> Suffice it to say

<sup>37</sup>“A report made in 1809 to the third class of the Institute of Paris on the actual state of Ancient History and Literature in Germany, by M. Charles Villers.”

<sup>38</sup> Cf. Nos. 334, 604. For recent discussions, cf. White, Horatio S., *Goethe in Amerika*, in *Goethe Jahrbuch*, V: 219. Mackail, L. L., *Briefwechsel zwischen Goethe und Amerikanern*, *ibid.* XXV: 1; Viereck, L., *German Instruction in American Schools*, *Report of the Commissioner of Education*, for 1902-03, p. 531. Also the German edition of the last-named work, *Zwei Jahrhunderte deutschen Unterrichts in d. Ver. Staaten*, Braunschweig, Fr. Vieweg. 1903.

that they are thoroughly appreciative and enthusiastic in tone, as might naturally be expected from men who had been permitted to come into personal contact with Goethe, in the sphere of his greatest influence; but even here the discordant note may be distinctly heard, although less prolonged and accentuated. Goethe's genius transcended all things else in the eyes of these men, but never quite caused them to lose sight of that trait in his character and his works, to which they could never become fully reconciled.

Two articles in which this feature is less stressed, and in which Goethe is accorded high praise, are two anonymous reviews of an English translation of *Dichtung und Wahrheit*, both of the year 1825.<sup>39</sup> Carlyle's translation of *Wilhelm Meister* receives a lengthy, favorable and well written review in 1829 in a southern journal,<sup>40</sup> but this writer, too, is "not very sanguine in the expectation that *Wilhelm Meister* will ever become popular with the mere English readers of either hemisphere. There are circumstances in the plot, which, however artfully combined and wrought into a whole, are essentially abhorrent from our manners and prejudices."

Professor C. C. Felton, Eliot Professor of Greek, and afterward president of Harvard, has been supposed to have been among the opponents of the influence of Goethe, and Mr. E. P. Evans even says of him,<sup>41</sup> "To overthrow the idol (i. e., Goethe) Professor Felton translated Menzel's renowned work, which Margaret Fuller censured in the fourth number of the *Dial*."<sup>42</sup> But such a view cannot be entertained for a moment after a perusal of Professor Felton's review of *Iphigenia*, published in the *Christian Examiner* of 1830.<sup>43</sup> The introductory pages of the article, which take a brief survey of Goethe's position in the field of letters and notice briefly a number of his works, contain only the highest praise. His genius, his imagination, his versatility, his depth and power, the extent of his researches, his command

<sup>39</sup> Cf. Nos. 625, 664.

<sup>40</sup> Cf. No. 819.

<sup>41</sup> Cf. note 29, p. 65 above.

<sup>42</sup> Cf. pp. 88-9 below, and No. 1386.

<sup>43</sup> Cf. No. 837.



of language, his imagery, all are pronounced the acme of perfection. Not a word of adverse criticism is to be found, and at the conclusion of this panegyric, the writer passes to his real subject with the words:—"We have made these remarks by no means with the presumption of doing justice to the Musagetes of German literature, but merely as an introduction to our view of the poem whose title we have placed at the head of this article. Our object has been to show, that, however admirable the power exhibited in this beautiful production, it is but a single item in a long list of claims which Goethe may assert to the intellectual supremacy of continental Europe." The review contains excellent translations, by Professor Felton, of various passages from the text, and concludes with the words: "To us the poem has ever seemed like a tone of the ancient melodies, borne to our ears, softened and mellowed by the distance, from the noblest lyre of an elder Grecian age."<sup>44</sup>

We may not conclude from this, however, that Professor Felton had only unqualified praise for Goethe. He was too much a New Englander and a Unitarian not to be repelled by the same disagreeable side of Goethe's life and works that offended his contemporaries in Boston literary circles. In a critical notice written by him for the same magazine a dozen years later,<sup>45</sup> we find a sentence which we can scarcely believe penned by the same hand that wrote the *Iphigenia* criticism just noticed. "We believe even Goethe's licentious novels have ceased to be considered religious even to piety, as the *Dial* once pronounced his *Elective Affinities*, the most licentious and detestable work of modern literature, to be."<sup>46</sup>

But there is really no inconsistency in these two contributions, considered from Professor Felton's point of view. As a close student of classic languages and literatures, the artistic beauty of such works as *Iphigenia* had a real charm for him,

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<sup>44</sup> In connection with the subject of *Iphigenia* it should be mentioned that, besides those mentioned in Goedeke, a fairly good metrical translation of the drama, a little too literal, however, to be excellent, appeared in the *Southern Literary Messenger* for 1844. The translator was Judge B. Tucker, Professor of Law in William and Mary College. Cf. Nos. 1692, 1694.

<sup>45</sup> Cf. No. 1471.

<sup>46</sup> The statement referred to was by Margaret Fuller. Cf. p. 89, below.



and he was ever ready to proclaim it. But like his associates, he, too, refused to acknowledge that the question of the range of realistic portrayal of real life in literature, especially in regard to sexual relationship, might be regarded as an aesthetic one.<sup>47</sup> He regarded it rather as purely ethical, as the following passage clearly shows, and he indignantly denounced Goethe's practices in this respect in the most unqualified manner. But it would be absurd to conclude that Professor Felton was an opponent of the study of Goethe's works, or, as Mr. Evans seems to intimate, that he translated Menzel's work to counteract any such tendency. His position, as defined by himself in his preface to the work in question,<sup>48</sup> shows this clearly, and also enables us to see the real consistency between the two above mentioned criticisms, which differ so widely from each other.

"Most foreigners will be surprised at his [i. e., Menzel's] unrelenting attack on the literary character of Goethe, and his unqualified and enthusiastic apotheosis of Schiller. Some of his opinions upon the moral tendency of Goethe's writings must be admitted to be correct. Some of the poet's heroes are such as Menzel represents them,—simply contemptible and feeble voluptuaries. But Menzel has not succeeded in showing that the poet holds these up as models of elevated character, or as personages whom it would be desirable for anybody to imitate. It is true, also, that some of Goethe's works are worthless and impure, and that the beauty of the delineation, which adorns the story of the *Elective Affinities*, does not afford the least excuse for its licentiousness. It cannot be denied that many passages of his other writings are of exceedingly loose morality. Now, upon all these offenses, let the moral judgment of mankind pass its most indignant sentence of condemnation. They are utterly without excuse; and it is trifling with the great distinction between right and wrong,—it is tampering with the

<sup>47</sup> Cf. Leonard Wood's review of *Meister* (p. 79, below) for a succinct statement of this question, although he, too, passes negative judgment.

<sup>48</sup> Preface, p. XIII, seq. of *German Literature. Translated from the German of Wolfgang Menzel. By C. C. Felton. Ripley's Spec. of For. Stand. Lit. Nos. 7, 8, 9.* For notices and reviews of the work, Cf. Nos. 1275, 1283, 1285, 1331, 1385, 1386, 1389.

most sacred human feelings,—it is paltering with the meaning of terms which express the moral convictions and common sense of mankind,—to set up any apology or palliation for them. Their odious character can be softened down by no “aesthetic” disguises; their essential baseness can be cloaked by no outward garb of poetic beauty. They are disgusting and infamous; let them alone.

“But there is another side to the picture. We must bear in mind that many of his poems are wholly free from moral objections and breathe the purest spirit of art. We must remember that by far the greatest part of his long life was filled up with poetical creations and scientific pursuits. Scarcely a department of human inquiry that was not subjected to his curious, searching gaze. From the minutest facts of natural science up to the broadest and most magnificent views of the universe, his versatile genius freely and boldly ranged. The example he set to all the interests of civilization,—of an industry that never tired,—of a watchfulness that never slumbered,—in the regions of art and poetry and science,—ought to be received as some compensation for the indifference he is accused of having shown toward what are called the great political interests of the world; for it may well be a question to the reflecting man, whether he cannot minister more successfully to the happiness of the race by recalling their thoughts to the humanizing influence of letters and arts, than by plunging headlong into every political controversy that agitates the age. A century hence and who will speak of the petty political controversies of the present day, and of the petty actors who have carried them on? And who will not speak of Goethe, Scott, Wordsworth and Southey?”

The tone of the entire preface,—a very interesting commentary on the reception of Goethe in America,—shows very clearly that Professor Felton does not class himself among the opponents of Goethe, but on the contrary. “throws out a few hints,” as he expresses it. “by way of qualifying the severity of Menzel’s judgment.” Nor does he translate the work thus prefaced with any desire to “overthrow an idol.” He adopts as the motto of his work, Milton’s sentence, “as wine and oil

are imported to us from abroad, so must ripe understanding, and many civil virtues be imported into our minds from foreign writings;—we shall else miscarry still, and come short in the attempts of any great enterprise.” And since there was practically no other comprehensive work on German literature available in English translation, his intention was plainly, in accordance with the spirit of the entire Ripley series, to make accessible to his countrymen a work which he considered valuable, notwithstanding its shortcomings, of which he was well aware, a work “extremely well received in England, and strongly commended by the most respectable periodical publications there.”

The death of Goethe was a matter of interest to the entire civilized world. One would naturally expect to find that the periodical press, even in America, had been kept busy with this subject for some time. In reality we find astonishingly little comment. Two or three brief notices clipped from British journals,<sup>49</sup> and the one very important essay to be discussed, make up the sum total. A cursory search through a number of the leading newspapers, too, fails to reveal more than mere paragraph announcements, and, in several instances, the communication from the *Weimar Gazette* of March 22nd, 1832, which reached America through the medium of the *Journal des Débats*. Oddly enough, the event seems not to have inspired even an obituary from the pens of the few who had known Goethe personally.

But in 1832 the Goethe cult was as yet very young in America. Even in Germany the greatest divergence of opinion prevailed concerning his significance and the character of his influence. And it must not be forgotten that Charles Follen, who, by virtue of his position in Harvard, was perhaps the greatest of the forces then at work in the interests of German culture in America, and Franz List in Pennsylvania, were political refugees, intense admirers of Schiller and Körner, and, as former associates of Wolfgang Menzel, allies of the latter in his hostility toward Goethe. Just how outspoken this hostility

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<sup>49</sup> Cf. Nos. 879, 886, 887.

may have been in the public work of these men, is quite another question; but it need excite no wonder that not many champions of Goethe appeared among the Harvard graduates in the early years of Dr. Follen's labors there, and that Carlyle's enthusiasm found even less response on this side of the water, than at home.<sup>50</sup>

But notwithstanding these facts the severity of the one formal essay called forth here by the death of Goethe, is somewhat startling. It has no parallel for bitterness of invective among the notices appearing in British journals at that time.<sup>51</sup> This interesting bit of criticism is from the pen of the Rev. Andrews Norton, a very prominent theologian and critic of that day. For twenty years he was tutor, librarian and professor of sacred literature in Harvard, his *alma mater*, and he figured as the chief opponent of the Naturalistic school, as represented by Theodore Parker. This, coupled with the fact that Parker was such an ardent advocate of Goethe and German literature,<sup>52</sup> may perhaps account in some measure for the radicalism of Mr. Norton's views. He was the senior editor of the *Select Journal of Foreign Literature*,<sup>53</sup> in which the essay in question appears.

The latter is in the form of a review of *Recent Publications concerning Goethe*.<sup>54</sup> Two articles by Carlyle, whom the reviewer apparently does not know, and whom he supposes to be a countryman of Goethe's, suffer most severely. Indeed, most of the bitterness is heaped upon the heads of these "Professor Asafoetidas" [Teufelsdröckh], as he styles the English admirers of Goethe. He writes:

"We ought, however, to remark, that it is rather the outrageous admiration which has been bestowed on Goethe than anything in his own character, or writings, which we regard as likely to be very pernicious, at least to English readers. Upon their minds his writings can have little hold. An artificial

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<sup>50</sup> In England the general attitude toward Goethe at the time of his death was decidedly unfriendly. Cf. Flügel, Ewald, *Carlyle and Eckermann. Supplement in Goethe Jahrbuch*. XXIV: 25.

<sup>51</sup> These are reprinted in Flügel's paper, cf. preceding note.

<sup>52</sup> Cf. pp. 52 above and 88 below.

<sup>53</sup> Cf. pp. 50-1, above.

<sup>54</sup> Cf. No. 923 for a complete list.

and diseased taste must be created before they can read them without much weariness and dislike."

And again: "As we read, the uncouth and dark words seem to be heaving with the workings of some powerful spirit, good or evil; but, when they assume a definite meaning, it is, perhaps, an extravagant paradox, which we may, at first sight, hesitate to reject, because we cannot believe that one would really say anything so absurd as it seems, and may therefore question, whether the views of the writer are not deeper than our own. At other times, after the labor of disengaging the idea from the words with which it is encumbered, it appears at last to be only some familiar truth or some familiar falsehood."

The reviewer pays his respects to Goethe, however, in the following terms: "The blessed era to be brought about by this most extraordinary man, who, during a great part of his life, 'was filled full with skepticism, bitterness, hollowness and thousand-fold contradictions.'<sup>55</sup> is to be effected, we must presume from what is said, not by his *Werter* or *Faust*, but by *William Meister's Apprenticeship* and his later poems. We are not told what part in this grand restoration is to be accomplished by his other novel, entitled, *Elective Affinities*, which, to most English readers, if ever translated, will appear only a cold, disgusting story of complicated adultery. *Werter* and *Faust* may well be put out of the question. The day of the former has passed. The weakest of sentimentalists, at least out of Germany, would now regard it as a book too silly to cry over. As to *Faust*, the most zealous of its admirers must allow that the moral renovation which it is adapted to produce, is of a very questionable kind."

And again, speaking of *Meister*:—"But its wisdom is hidden wisdom to profane eyes. They will read it in vain. To them, with the exception of some passages, it will appear in the main

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<sup>55</sup>The reference is to a passage in one of Carlyle's articles: "Did he not bear the curse of his time? He was filled full with its skepticism, bitterness, hollowness and thousand-fold contradictions, till his heart was like to break: but he subdued all this, rose victorious over all this, and manifoldly, by word and act, showed others that came after how to do the like." *For. Quart. Rev.* X: 1.



a vulgar, childish, immoral tale, the personages and incidents of which are not like those of the earth, and yet are on it."

Again he doubts, "whether a cultivated English reader of correct principles and good taste could unhesitatingly lay his hand on any one of them [Goethe's literary works], and say it would have been a loss to mankind had it never appeared."

The statements here quoted are, to be sure, among the most radical, but the entire article is unsparing in its censure. Milder judgments are passed on T. Jeffrey's review of *Meister*, and J. Falk's work, while von Müller's eulogy<sup>56</sup> is praised for its freedom from exaggeration, and is quoted at length. But Goethe himself finds no quarter.<sup>57</sup> Other editorial notices in the *Journal*, too, sound the note of contempt or ridicule, as when *Faust II* is denominated "a farrago of absurd extravagances,"<sup>58</sup> and of *Meister* it is said: "The case is clear, that if the book is not full of 'hidden mysteries,' it is full of *niaiseries*."<sup>59</sup>

But in all of Mr. Norton's criticisms there is a tone of honesty and conviction that makes us feel at once that his opinions are not borrowed. Whatever may be our attitude toward his judgments, we must respect in him a thoroughly sincere and fearless critic and an upright man.

A bit of appreciative criticism of *Faust I*, not mentioned in Poole, is to be found in the *Knickerbocker Magazine*<sup>60</sup> for 1833. The writer proceeds quite independently, and claims the translated selections offered, as his own. He asks only "the same indulgence asked for other translators in general, to wit, that of being considered to have failed in an impossible undertaking." He deals rather harshly, notwithstanding, with the

<sup>56</sup> Cf. No. 923.

<sup>57</sup> Time seems not to have altered Mr. Norton's views. Karl Knortz, the German-American writer, (cf. Viereck, *Rcp. of the Com. of Ed.* for 1900-01, p. 702), in *Goethe in Amerika* (an appendix to his *Goethe und die Wertherzeit*, Zürich, 1885), cites (p. 41) a drastic criticism from a posthumous work of Norton's (*Statement of Reasons*, Boston), in which Goethe is contrasted very disadvantageously with Voltaire, and accused of servility, immorality, heathenism and profanation of Diety.

<sup>58</sup> Editorial note prefixed to No. 963.

<sup>59</sup> Cf. No. 926.

<sup>60</sup> Cf. No. 903. The title, *Horae Germanicae*, is the same as that of Gillie's *Faust* sketch, *Blackwood's*, VII: 236, but the reviews are not identical.



translation of Lord Levison Gower, of which he says, "even to the mere English reader the vague melody of the original words conveys more of the spirit of the writer than all the sense of the translation;" and again, "the greater part of it [Gower's rendering of the *Prolog im Himmel*] is not fit for the poet's corner in a country newspaper."<sup>61</sup>

The year 1835 brings an excellent review of the collected works (*Ausgabe letzter Hand*) from the pen of the well known theologian and writer, Leonard Woods, Jr. Mr. Woods, who

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<sup>61</sup> A pretty bit of *Faust* translation appears in 1834 (Cf. No. 953). It is Faust's soliloquy in the *Wald und Höhle* scene, and is worthy of preservation, since it compares very favorably with the translations of Miss Swanwick, Dr. Anster and Bayard Taylor. Particularly lines 12-15 seem to be happier than the rendering of the same passage by these translators:

"Spirit sublime, thou grantedst all I prayed for!  
Thy face of fire thou didst not turn on me  
In vain. With power to feel and to enjoy,  
Thou gavest me bright nature for a realm.  
No cold and wondering visit didst thou deign  
That I should pay unto her glorious shrine;  
But into her deep bosom mad'st me look,  
As in the bosom of a loving friend.  
Before me pass in their distinctive forms  
All animated things,—and, by thine aid,  
I find my brothers in woods, sea and air.  
When rolls the tempest through the bending grove,  
And when the pine, gigantic though it stand,  
Breaks, crashing downward, all the neighboring boughs,  
And the lone mountain thunders to its fall,—  
Thou bearest me kindly to some sheltered cave,  
And showest me there myself—myself and all  
The deep and wondrous mystery of my soul.  
And when, with soothing smile, the brilliant moon  
In heaven floats upward, then from wall-like rocks,  
And moistened shrubs arise the silvery forms  
Of vanished ages, casting mellow shades  
On contemplation's deep, retired paths.  
O! now I feel that nothing perfect crowns  
The lot of man in this relentless world!  
With that blest gift, which, to the eternal Gods  
Nearer and nearer draws my burning soul,—  
Thou gavst a friend with whom I may not part,  
Though, cold and insolent, his bearing shows  
My self-abasement—and thy precious gifts  
Turn into airy nothing with a breath.  
That holy image, at his word, creates  
A wild fire in my heart—and thus I reel,  
From fond desire to rich enjoyment's bower,  
And in enjoyment languish for desire."

[Signed] P. B.

was one of the best read critics of the day,<sup>62</sup> was at this time editor of *The Literary and Theological Review*, in which the review in question was published.<sup>63</sup>

He first treats Goethe's position, as compared with that of Schiller and Shakespeare, and finds that he greatly resembles the latter in "knowing the secret way to the human heart, and evincing not only a thorough acquaintance, but a lively sympathy with its inmost workings." This view he fortifies with good translations, apparently his own, of the *Easter Chorus* and of Faust's speech to Wagner, ending with:

"Now are the people in their very heaven.  
Now young and old, delighted, shout with joy:  
Here, here I am a man, here dare be one.

"It is the *homo sum*, this identifying himself with the interests and feelings of his fellowmen, so conspicuous in the writings of Goethe, which is to us an evidence that they will be immortal." Such an observation is in decided contrast to the judgments ordinarily passed on Goethe in both America and England at that time, which were prone to depict him as utterly selfish and cold in his Olympian self-isolation.

After a brief discussion of the "unexampled variety" of Goethe's works, the reviewer selects *Wilhelm Meister* for detailed examination. His critique is sharply analytical, and, in general, very favorable, dwelling upon the author's unbiased judgment, liberality of heart, fidelity to nature, delicacy in the delineation of character, correctness, elegance and composure of style, reserve stimulating to the imagination and effective depiction of minutiae otherwise uninteresting. He even discourses upon the beneficial influence of realistic novels of this class in contributing to the reader's insight into human nature and his interest in men, and in moving his affections by a healthful excitement, so that he "looks on those around him

<sup>62</sup> He is said to have been a man of extraordinary penetration, easily distancing all competition in his student career at Harvard, and writing with phenomenal maturity of thought at a very early age. Cf. *Appleton's Encyc. of Amer. Biog.*

<sup>63</sup> Cf. No. 397.

with a kindlier eye than before, and performs his allotted works with new vigor and constancy."

But no American critic lays down the pen after a review of *Meister*, without having given it a scoring on the ground of inculcating immorality, and Mr. Woods proves no exception to the rule.

"As to the particular work here under consideration, while we freely concede to it, in common with other works of the same class, that benign influence, already described, upon the social dispositions, we cannot be blinded to the serious charges which lie against it in the court of conscience. It is not that it contains descriptions of moral obliquity and degeneracy that it is censured. The *Faery Queene* of Spenser, the *Annals* of Tacitus, the Holy Scriptures themselves, contain such descriptions. But the writers of these works, while they point to scenes of moral pollution, betray no sympathy with them. . . .

. . . Unlike these writers, the author of *Meister's Apprenticeship* enters with all his heart into the descriptions he gives of his hero's aberrations. He shows too plainly that his residence in Italy had effaced the impressions made upon him by his earlier residence among the Moravian Brethren. His mind, affected by the corrupt habit of Italian life, seems, like Byron's, to luxuriate in scenes of gross and vulgar wickedness, from which, natively, it would have shrunk with horror. His works written after his visit to Italy, while they show that his sense of what is beautiful in composition and art, had been there cultivated and improved, prove also, that his moral sense, his perception of right and wrong, had been dulled and perverted. He refers everything, unconsciously almost, to the standard of taste, instead of the bar of conscience. His estimate of objects is founded upon their agreeableness or disagreeableness, their external appearance, not upon their right or wrong,—their internal reality."

And so, while we feel that Mr. Wood's basis of judgment is in so far different from that of his predecessors, that he perceives exactly Goethe's viewpoint, i. e., that taste, not conscience, must be the criterion of the artist,—his final attitude toward Goethe is still the familiar one, "he writes like an

Epicurean philosopher, more than like a Christian," and "those very attributes, by which he seemed designated for some eminent service to mankind, being perverted, render him only the more to be dreaded."

In 1838 the historian Motley<sup>64</sup> published a review of *Dichtung und Wahrheit* and Mrs. Austin's *Characteristics of Goethe*.<sup>65</sup> Mr. White tells us of Motley<sup>66</sup> that when a youth of sixteen, at Harvard, he wrote such an excellent essay on Goethe, that Dr. Cogswell sent it to Frau von Goethe. The lady was greatly pleased with it, and in her reply expressed a desire to see the first book the young man should write.

The present review is an excellently written sketch of the poet's life and most prominent traits of character, well supported by excerpts from the works cited. The picture is vividly drawn, and the treatment shows, moreover, feeling for many of the factors in Goethe's development, usually passed by unnoticed by the average magazine sketch,—the influence of Herder, the Strassburg friends, Shakespeare and Goldsmith, and the fruitlessness of attempts made to turn his attention to French literature, with which he could not sympathize. His *Vielseitigkeit*, his tolerance, his consistency of purpose, his love of art and nature and his manifold power are brought out, and the misconceptions of his character attacked. The effort is evidently to put the poet and the man before the reader in the fairest, most impartial light. Only on the question of his indifference to moral precept and example does the reviewer refuse to take a decided attitude, and prefers to "leave it to our

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<sup>64</sup>John Lothrop Motley, born near Boston, 1814. Following the advice of Bancroft, he studied German, and studied in 1832-33 in Göttingen and Berlin. In Göttingen he formed a life-long friendship with Bismarck, who was also a student there at that time. Viereck, (*Report of the Com. of Ed.*, for 1900-1901, p. 692), quotes a letter from Bismarck to Dr. Holmes: "Motley was generally more studious than most of his companions. He did not speak German especially well, but nevertheless excelled by his intellectual conversation. In the autumn of 1833 we went to Berlin to continue our studies and lived together in a house on Friedrichsstrasse. Motley wanted to translate Goethe's *Faust* at the time, and attempted to write original German verse."

<sup>65</sup>Cf. No. 1169.

<sup>66</sup>White, Horatio S., *Goethe in Amerika*, in *Goethe Jahrbuch*, V: 219 seq. Mr White also quotes from the review now under consideration.

readers to decide, how far Goethe has been justly charged with a criminal indifference to the welfare of man."

Another very excellent characterization of Goethe as a man and a poet, is found in the *New York Review* of the following year.<sup>67</sup> The originality and independence of this critic's point of view, particularly in the interpretation of Goethe's attitude in those works usually so strongly condemned, lend to this essay considerable significance in the present discussion.

The reviewer begins by pointing out the remarkable period, memorable for so many great events, covered by the life of Goethe, who was "placed, as it were, in the stage box of the vast European theatre," and yet was so little influenced by all these things, was "so totally independent of his age." He dwells upon what he styles Goethe's "egotism," i. e., his ability to consider everything, from a flower in his garden to a Napoleonic invasion of Germany, simply as a phenomenon of nature, and to devote the same calm, dispassionate attention to the one, as to the other. Further page headings are: "intellectual isolation," "habit of calm contemplation," "character of his philosophy," "extraordinary command of his powers," "not influenced by the love of fame," and the like. Such an appreciation of Goethe's life was not often met with prior to this time.

His criticism of *Meister* is brief, but contains much truth, much evidence of intelligent reading. His summary is peculiar. He scouts the idea of calling the work a novel, and dubs it, "a treatise upon, or rather a digest of Universalism,—a homily upon the Universal;" and again, "a grand elemental treatise upon universal education." Of the immorality, usually complained of in this work, he says nothing; but he is all the more severe upon the *Elective Affinities*. But even here our critic seems to strike out a new course for himself, and instead of chastising the book and the writer as intentionally and maliciously seductive, as his contemporaries did, he simply takes the view that the work "is a proof of mental, rather than moral delinquency," i. e., that bad and good passions, corrupt and vir-

<sup>67</sup> No. 1239. Unfortunately I have not been able to identify the writer.



tuous impulses alike, were purely subjects for intellectual examination to Goethe's mind, "equally interesting, equally respectable, equally indifferent." "The germination, the expansion, the gradual, and at last perfect unfolding of the guilty and disastrous passions, which form the theme of the story, are watched, investigated, experimented upon, and discussed, with the same calm and passionless attention, with which the naturalist regards—(to look into the book itself for an illustration)—the combination, separation and reunion of an alkali, an acid and a gas.—*The Elective Affinities*, in short, is a novel in the chemical taste—its subject is adultery."

The last eighteen pages of the review are devoted to *Faust*. The writer's conception of the character of Faust and Mephisto is, on the whole, good. His translations,—in which no attempt is made to attain elegance, but only the accuracy of a literal translation,—as well as the accompanying comments, show that the writer has read intelligently and appreciatively. Again, however, his conclusions are striking. He seems to be little acquainted with the second part, and does not consider it in his review at all, for he "likes to consider it as finished with the first part." As was commonly the case before the appearance of part two, he considers Faust as forfeiting the wager, as condemned, and draws the inference that "there is not, in fact, in the whole range of literature, a work which contains a sounder, deeper, or more healthy moral than this drama."

A certain tendency to overstate, to indulge in superlatives and extravagant expressions, detracts somewhat from the excellence of the paper, but, on the whole, together with the essays of Mr. Woods and Mr. Motley, just noticed, it must have been of great influence in clearing up prejudice against Goethe, and in procuring for him an audience here.

However, the year 1839 also brought forth an article which shows how great this prejudice still was in certain quarters.

The debt of the American literature of half a century ago to Harvard College, and in particular to the Divinity School is a great one. The greater number of those whose names occur most frequently in the journals of that day, had graduated there. Many of them were Congregational and Unitarian



ministers, while others, as Emerson and Parker, having turned their backs upon Unitarianism, had embraced "Transcendentalism." These theologians seem to have devoted more attention to German letters than any other class. And the majority of them did not stop with the philosophical and theological literature, so much read at the time, but busied themselves with *belles lettres*. Their views, however, differed widely, particularly with regard to Goethe. Leonard Woods and Theodore Parker, for example, although censuring him in some respects, praised him highly in others, while the unmitigated condemnation of the Rev. Andrews Norton<sup>68</sup> finds its counterpart in a review by the Rev. William Ware.<sup>69</sup> The latter was apparently not an opposer of German literature as a whole, for he was a profound admirer of Schiller, as the article to be reviewed clearly shows. Nor was he wholly blind to the ability of Goethe to "write German," which his colleague, Mr. Norton, will scarcely admit; but as an arraignment of the man, Goethe, Mr. Ware's review of John Dwight's *Select Minor Poems from the German of Goethe and Schiller*<sup>70</sup> is even more stringent than Mr. Norton's paper.

A comparison between Goethe and Schiller, with which he begins his discussion, shows us his attitude at once. "Schiller was proudly independent, exhausting his life in strenuous, unrelenting industry, rather than receive a pension; Goethe had no scruple in accepting from a prince enough for wants which he declares were not little. Schiller had a heart which would throb, and a mind which would utter itself freely; to Goethe the affections were inanimate subjects for dissection, and he always considered before he spoke. Schiller's writings bear evidence of discipline in the sublime philosophy of Kant; Goethe had no philosophy, no creed, no principles." Again, he is just as unfavorably compared with Voltaire. "Goethe is far infer-

<sup>68</sup> Cf. pp. 74-6.

<sup>69</sup> A son of the religious controversialist, Henry Ware, Sr., he lived 1797-1852. He graduated from Harvard in 1816, and from the Divinity School in 1819, and was fifteen years pastor of the First Congregational Church in New York. From 1839-44 he was editor and owner of the *Christian Examiner*, (cf. p. 50 above), in which the above article appears. For further sketch, cf. *Appleton's Encyc. of Amer. Biog.*

<sup>70</sup> Cf. No. 1194.

ior to Voltaire, not in genius and industry only, but still more in morality. In point of morality, and manliness, Voltaire was immeasurably his superior. The Frenchman had humanity; he felt for the persecuted; he had courage, and dealt vigorous blows for men who were wronged. His influence is felt in softening the asperity of codes, in asserting freedom of mind, in denouncing the severity that could hate protestantism and philosophy, even to disfranchisement, exile and the shedding of blood. But Goethe never risked a frown of a German prince for anybody. He was a prudent man, and, in the great warfare of opinion, kept quietly out of harm's way. On religious subjects, he mystified; on political subjects, he was discreetly silent, except that he adored rank; worshipping birth like intellect, and ever ready with flattery for the ruling powers of the day."

Thus he continues for pages, tracing in detail the portrait of a cringing sycophant, a base, calculating parasite, not merely in manner of life, but in poetry, in morality, in philosophy as well. Goethe is reproached with having been "indifferent to God, and reverential only toward rank and the Bourbons," with having, "while his country was trodden under foot by foreign invaders, quietly studied Chinese, or made experiments in Natural Philosophy," with having written "a fulsome marriage song to grace the nuptials of Napoleon," with having been "the man of letters, who, in his age becoming an Excellency and a Duke's minister, almost alone, with but one stout ally, stood out against the freedom of the press," and "the poet, who represents the morals, the politics, the imagination, the character, of the broken-down aristocracy, that hovered in the skirts of defeated dynasties, and gathered as a body-guard round the bier of legitimacy."

Nor do Goethe's works fare better than his character, at the hands of this merciless critic. "The infidelity of Goethe reaches to the affections and to the intelligence. He writes of love; and it is to recount its sufferings, and leave the sincere lover to shoot himself. He writes of a hero, the liberator of his country, the martyr for its independence; and, confounding patriotism with libertinism, he casts aside the father of a family, whom

history has extolled, to represent a reckless seducer. He writes of a scholar, outwatching the bear, becoming wise with the stores of all knowledge, and makes his philosopher so dissatisfied by his acquisitions, as to sell his soul to the devil for the opportunity of sensual enjoyment. Everywhere the pages of Goethe are stamped with evidence that he has no faith in reason, or in the affections; in God, or in man, or in woman."

. . . . "It is this ignorance of morals, [the reviewer has just finished a scathing denunciation of *Meister* and *Elective Affinities*] which gives to Goethe's works one of their peculiarities, insincerity. He is an artist and not a man. He imitates, he reproduces; he does not create, he does not build up.

"In this want of sincerity lies also the secret of his want of popularity. Goethe is at once dissolute and illiberal. The poet knew in his old age, that he could never become popular. His chances at popularity are diminishing. Twaddle will not pass long for wisdom. The active spirit of movement and progress finds in his works but little that attracts sympathy. The conservative loathes him; for there is nothing fixed and permanent and vital in his principles. To rest on him is like trusting in a gale to a dragging anchor that has caught only in a quick-sand.

"In everything that relates to firmness of principle, to love of truth itself, to humanity, to holiness, to love of freedom, to virtue, Goethe holds perhaps the lowest place. What man of his genius is comparable to him for baseness? Byron, Voltaire, we had almost said Shelley, soar far above him in moral worth and generous feelings."

At the end of this tirade of Menzelian vituperation, comes a paragraph or so of damning with faint praise, which seems almost to intensify the effect of the preceding pages. He commends the poetic quality of the poems in general, but his observations upon those quoted from Dwight's book invariably end with a sneer at their sincerity.

Little comment is necessary. The point of view is wholly that of Menzel, and his associates. It is not impossible that Mr. Norton, too, when he wrote his bitter article of 1833,<sup>71</sup> may have

<sup>71</sup> Cf. pp. 74-6 above.

known Menzel's work through Dr. Follen, for the book appeared in 1824 in Germany, and Follen, who was an associate of Menzel's, landed in New York on Christmas day of that year. Still, Mr. Norton does not mention it among the "recent publications concerning Goethe," which he reviews. But at the time Mr. Ware wrote, Menzel's book was exciting much comment in England, and was doubtless being translated, even at the time, by a friend of Mr. Ware's in Cambridge, appearing the following year in the Ripley series.<sup>72</sup> It is almost beyond question that Mr. Ware knew the work. The uncompromising condemnation of Goethe's life-long attachment to a prince and his court, is readily understood from the view-point of young American democracy, boastful of its recently acquired independence. The strictures against Goethe's paganism and insincerity are simply an intensified expression of those found throughout the chronicles of New England opinion. Add to these factors the ability of a keen polemical writer behind the pen, and there is nothing surprising in the result.

The Rev. J. F. Clarke, whose magazine, the *Western Messenger*, has been previously discussed,<sup>73</sup> is a writer whose name should find a place in a discussion of those who contributed toward spreading a higher conception of Goethe among their contemporaries. Mr. Clarke's activity is especially noteworthy, since his journal was published in the west, where, to be sure, there was plenty of German population, but where the periodicals were slower to take up the question of foreign literature, then exciting so much comment in the east. Mr. Clarke wrote no long biographical or critical articles on Goethe, but his many brief comments and frequent translations show the high regard in which he held him. One instance shall suffice. In introducing his translation of the poem, *Urworte. Orphisch*,<sup>74</sup> he says: "Goethe was a true eclectic philosopher. He was not an eclectic of the weak kind, who takes from different systems whatever suits his own narrow tastes; but one of the strong kind,

<sup>72</sup> Cf. pp. 71-3.

<sup>73</sup> Cf. p. 51 above.

<sup>74</sup> Cf. No. 1093. The same poem, with Goethe's comments, appears again in 1844, translated by the well known German scholar, Dr. F. H. Hegde. Cf. No. 1626.

who fearlessly opens his mind wide to the influences of every system, confident that the truth contained in all will prove harmonious and consistent, and the errors of all will drop away, withered and harmless. Thus, in the following lines, we see the great ideas which have been the elements of all philosophies, united into one graceful, and yet consistent, whole."

The culminating influence in the tendency of the time to turn more and more attention to the study of German literature, was, as before noted, the Boston *Dial*. And while Jean Paul and Novalis, Schiller and Klopstock received much attention from the group of *Dial* contributors, Goethe had the lion's share. Especially the first two volumes, published during the editorship of Margaret Fuller, champion Goethe against the prevailing prejudices. In the last two,—Miss Fuller had been called to New York by Greeley as literary critic of the *Tribune*, and had given the editorship of the *Dial* into the hands of Emerson,—there is a marked decrease of reference to Goethe.

In these first two volumes, we are chiefly concerned with six articles, one by Emerson, one by Parker and four by Miss Fuller. But since these essays are so well known and so generally accessible, we may treat them very briefly here.

Emerson's critique of *Wilhelm Meister*<sup>75</sup> is caustic enough in some respects, but is tempered with much more praise than his former criticisms had bestowed upon Goethe.<sup>76</sup> The appreciation of the latter's phenomenal powers, indefatigable industry and scholarly achievements is highly eulogistic; only his lack of high ethical idealism,—to Emerson the indispensable attribute of genuine poetry—calls forth the strongest condemnation.<sup>77</sup>

<sup>75</sup> In *Thoughts on Modern Literature*, cf. No. 1290. The essay is also reprinted in Emerson's *Complete Works*. Riverside edition, XII: 177.

<sup>76</sup> Cf. his letter of November, 1838, in the *Correspondence of Emerson and Carlyle*. Edited by Chas. Norton. Bost., 1883.

<sup>77</sup> Emerson's views underwent still further change in favor of Goethe, as is clearly manifest by a comparison of these two criticisms with the *Representative Men* essay of 1845, *Goethe, or the Writer*, of which Hermann Grimm affirmed, that it had taught him the historical view of Goethe as the great phenomenon in the universal development of the human race. (*Goethe Jahrbuch*, V: 230). And Emerson himself writes in 1871, "For Goethe I think I have an always ascending regard." (In a letter to Hermann Grimm, cf. *Atlantic Mo.*, Apr., 1903, p. 467). For a detailed discussion of Emerson's relation-



The second of the *Dial* articles to be noticed, that of Theodore Parker, has already been discussed<sup>78</sup> in regard to its general bearing on German literature. Only in the last pages of the essay does Mr. Parker turn his attention to the "unmanly attacks" of Menzel upon Goethe. "Mr. Menzel is the Berserker of modern critics. He scorns all laws of literary warfare, scalps and gouges and stabs under the fifth rib, and sometimes condescends to tell a downright lie, as we shall show in its place."

On the whole, Parker wields the cudgel well for Goethe, whom he holds in high regard as an artist, a student of nature and a literary genius. But how far short he came of an appreciation of Goethe's tremendous will-power, his absolute self-control and the true philanthropy of his selfishness, may be seen from the sentence, attacked by Margaret Fuller in the following article: "That Goethe, as a man, was selfish to a very high degree, a debauchee and well-bred epicurean, who had little sympathy with what was highest in man so long as he could crown himself with rosebuds, we are willing to admit. But let him have justice, nevertheless."

Although an extremist in his partisanship to German literature, Parker was evidently no such Goethe disciple as Miss Fuller. She follows up his essay with one on the same theme, *Menzel's View of Goethe*.<sup>79</sup> She refutes energetically the charges calmly admitted by Parker in the paragraph just quoted.

"An Epicurean sage, says the foregoing article. This seems to me unjust. He is also called a debauchee. There may be reason for such terms, but it is partial, and received, as they will be by the unthinking, they are as false as Menzel's abuse, in the impression they convey. Did Goethe value the present too much? It was not for the Epicurean aim of pleasure, but

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ships to Goethe, cf. Thomas, Calvin, *Emerson's Verhältnis zu Goethe*, in *Goethe Jahrbuch*, XXIV: 132, seq.; *Emerson's Opinion of Goethe*, by the present writer, *German American Annals*, New Series, I: 253, seq. Also, although dealing less directly with Goethe, Francke, Kuno, *Emerson and German Personality*, in *The International Quarterly*, Burlington, Vt., Sept. 1903.

<sup>78</sup> Cf. p. 52 above, and No. 1385.

<sup>79</sup> Cf. No. 1386.



for use. He, in this, was but an instance of reaction in an age of painful doubt and restless striving as to the future. Was his private life stained by profligacy? That far largest portion of his life, which is ours, and which is expressed in his works, is an unbroken series of efforts to develop the higher elements of our being. I cannot speak to private gossip on this subject, not even to well-authenticated versions of his private life. Here are sixty volumes, by himself and others, which contain sufficient evidence of a life of severe labor, steadfast forbearance, and an intellectual growth almost unparalleled. That he has failed of the highest fulfillment of his high vocation, is certain, but he was neither an epicurean nor a sensualist, if we consider his life as a whole."

Miss Fuller's most elaborate article on Goethe, with which she opened the second volume of the *Dial*,<sup>80</sup> is somewhat more reserved in tone, regarding his personality. She admits the difficulty of criticising such men without seeming narrow, blind and impertinent, but she nevertheless denies him the highest praise, claiming that he lacks "a certain sweetness of piety, and insight into nature's sacred secret." "Pardon him, World, that he was so worldly; do not wonder, O Heart, that he was so heartless." She even intimates that his works are the result of "rather a wide and deep wisdom than the inspirations of Genius."

This last utterance is rather difficult to reconcile with the laudations of the individual works in the same essay. "The deep coloring which fills them with life and light, is given by dipping the brush in one's own life-blood." The first part of *Faust* is "immortal," the second is "full of meaning, resplendent with beauty." *William Meister* is "marvelous in conception and beauteous in artistic execution," while the *Elective Affinities*, the work most frequently attacked by Miss Fuller's contemporaries and associates, is "religious even to piety in its spirit."<sup>81</sup> "The precious gem is set in a ring complete in its enamel. I cannot hope to express my sense of the beauty of this book as a work of art."

<sup>80</sup> Cf. No. 1389.

<sup>81</sup> Cf. p. 70 above for Prof. Felton's comment upon this phrase.

The review closes with an elaborate sketch of *Iphigenia*, adorned with well executed original translations. Its artistic form, its truth and beauty Miss Fuller considers unequalled.

Two other effusions from the tireless pen of the first *Dial* editor are an extended commentary on *Faust*<sup>82</sup> and a very meritorious translation from Tasso,<sup>83</sup> of the final scene between the poet and the princess, "one of those matchless scenes in which Goethe represents the sudden blazes of eloquence, the fitful shadings of mood, and the exquisite sensitiveness to all influences, that made the weakness and the power of Tasso."

The remaining years of our period bring several miscellaneous articles, varying greatly in tone, but rather unfavorable than laudatory. The *North American Review* of 1842 criticises *Egmont*<sup>84</sup> very sharply, as also does Mr. D. P. Noyes, in an essay, *Goethe's Character of Egmont*, in the *American Whig Review*,<sup>85</sup> three years later. The latter emphatically denies Goethe the gift of tragedy. In 1844 an essay in the *Democratic Review*<sup>86</sup> eulogizes his superb critical sense and the happy expression of his judgments. In the same year, however, M. M. Backus, in the first volume of the *Christian Parlor Magazine*<sup>87</sup> criticizes with considerable acrimony the immoral influence of Goethe's novels: "Goethe's *Werther* and *Ottolie* can count their converts and disciples in suicides; and suicides, too, among the learned, the noble, the affluent in life. And if fiction can bring such strong delusion over man, that the spirit can be nerved by its influence to the last reckless act of cowardice and high crime, we need not stay to question its power in alluring men to the minor peccadilloes, which fill up the picture of human infamy."

It has seemed justifiable, on account of the importance of the subject, to extend this symposium of Goethe criticism beyond what might otherwise seem a due proportion. But a summary yields comparatively meagre results. The material is practically all alike: the differences are chiefly in degree. From the review

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<sup>82</sup> Cf. No. 1392.

<sup>83</sup> Cf. No. 1491.

<sup>84</sup> Cf. No. 1530.

<sup>85</sup> Cf. No. 1703.

<sup>86</sup> Cf. No. 1643.

<sup>87</sup> Cf. No. 1627.

of 1812<sup>88</sup> to those mentioned in the last paragraph, there is manifested both appreciation of the artist and condemnation of the worldling; both praise for his genius, and censure for his disregard of moral principle, displayed in both his works and his life. In some instances the one element predominates, in some the other, but in none is either entirely lacking.

It is clear that no great change of attitude took place in regard to Goethe. At the same time, the lists show him to have been by far the best known of the German writers, and that the interest in him was at its height during the last five years of our period. Perhaps a gradual change did take place in the country at large, a change wrought more by the poems and dramas as they became more generally known, than by the criticisms we have reviewed, a change which might be typified by that which took place in Emerson personally. Notwithstanding the acrimony of some critics, and although the objectionable phases of Goethe's life and works were never wholly lost sight of, it seems not unreasonable to suppose that, from 1833 to 1846, at least, the public had for him "an always ascending regard."

#### SCHILLER <sup>89</sup>

Goethe's great friend and compeer found a far more ready welcome in America than did he himself. Schiller's lofty idealism, his ardent patriotism and the absence of questionable realistic tendency in the works of his maturer years, procured him a ready hearing among people who could never become quite reconciled to Goethe. Then, too, Dr. Follen's influence was doubtless behind Schiller, almost as much as behind Körner,<sup>90</sup> and Goethe was at a great disadvantage in this respect. As late as 1839 we find a critique,<sup>91</sup> and one of no small merit, too, in which a comparison is drawn between the idealism of Schiller and the worldliness of Goethe as lyric poets. The writer is by no means blind to the merits of Goethe. He cheer-

<sup>88</sup> Cf. pp. 66-8 above.

<sup>89</sup> Cf. p. 29 above.

<sup>90</sup> Cf. pp. 62-3.

<sup>91</sup> Cf. No. 1238.

fully admits him to be the superior of Schiller in flexibility, playfulness, variety, powers of observation and range of thought, but he is completely carried away by the sublimity of Schiller's idealism, for which he claims more intensity and power than Goethe can boast; and he believes that later ages will reverse the decree now generally accepted and transfer the palm from the brow of Goethe to that of Schiller.

And the Rev. Mr. Ware, whose merciless attack upon the character of Goethe has been noticed in the foregoing chapter;<sup>92</sup> turns from this tirade to the discussion of Schiller, with the words: "The latter part of the volume is filled with selections from a purer writer and a nobler man. To the character of Schiller, there belongs a high tragic and moral interest and dignity. His tastes were exalted; his love for humanity a consuming passion, his ardor for freedom and social progress, an absorbing feeling. His elevated hopes pervaded his lectures, his essays, his tragedies, his poems. . . . Schiller, when the deepest gloom settled on the European world, preserved his trust unimpaired in the truths and in the providence which were to rescue freedom and virtue from shipwreck. God, the soul, and freedom, were ever the articles of his creed."

Two factors, however, conspired to make the adoption of Schiller's works into the canon of recognized literature a tardy one; firstly, he wrote for the stage, and secondly, the first and only work, by which he was long known in America, was that fiery product of his turbulent youth, the *Robbers*. That Puritanic taste in literature, so long dominant in America, which elevated Gessner to the first place among German writers, was traditionally hostile toward the theatre, and the fact that Schiller was a playwright is an objection frequently urged against him. Even in 1834, when the *Robbers* had apparently been forgotten, and after Everett and Bancroft had written so eloquently of Schiller's high idealism and manly character, we find a reviewer of Carlyle's biography<sup>93</sup> cheerfully granting the poet's genius and morality, but deploring in the same breath that such a man "should have devoted his life, or a great part of it, to the ele-

<sup>92</sup> Cf. pp. 82-6 above and No. 1194.

<sup>93</sup> Cf. No. 931.

vation and dignifying of an amusement that is at war with good taste and good morals." Even F. H. Hedge<sup>94</sup> regrets that Schiller devoted his talent "to a department of art so questionable in its tendency, and so surely destined to decay."

The *Robbers* was, however, the greatest obstacle to the attainment of popular favor by the works of Schiller. The play, imported from England in translation, was first presented here in the New York theatre in 1795, and at once found its circle of defenders and admirers.<sup>95</sup> Although not a piece adapted to frequent presentation upon the stage, it maintained its place,—in more or less mutilated form, to be sure,—in the repertoire of the best theatres for many years, as the theatrical notes in the journals of the day prove. By it alone Schiller seems to have been known in the first twenty years of the century.<sup>96</sup> Hence the bitterness with which he was assailed. The writer of the drastic article of 1816, previously quoted,<sup>97</sup> is particularly emphatic in his denunciation of the "rant, puerility, frenzy, poverty of genius and perversion of taste" of Schiller, compared with whom Kotzebue is vastly superior, although even he is "not free from the blemishes of his age and nation." Such a statement seems almost incredible to us at this day, but if we attempt for a moment to blot out every conception we have of Schiller and all his works, save the *Robbers*, and consider a much garbled stage translation of this single play in comparison with the really clever adaptations of Kotzebue's comedies, made by Dunlap, we may judge less harshly. To the superficial critic, who saw little beneath the mere external characteristics of a play, the animated quibbling of a Kotzebue dialogue was doubtless far more enjoyable than the cumbersome extravagances of the Americanized Carl Moor.

<sup>94</sup> Cf. No. 937.

<sup>95</sup> Cf. Wilkens, F. H. *Early Influence of German Lit. in America in Americana Germanica*, III: 130 seq. Brede, Ch. *Schiller on the Philadelphia Stage to the year 1830 in German American Annals*. July, 1905. Parry, Ellwood. *Schiller in America in Americana Germanica Series*. Phil'a., 1905.

<sup>96</sup> Other works had been reprinted here in translation. *Kabale und Liebe*, 1802 and 1813; *Fiesca*, 1802; *Geisterscher*, 1796 and 1801; and Coleridge's *Wallenstein*, 1805, (cf. Wilkens and Parry), but they seem to have been little known and are not noticed in the magazines. However, cf. No. 22, referring, doubtless to an English edition.

<sup>97</sup> Cf. p. 39 above.



Both Kotzebue and Schiller, however, as representatives of the German drama, soon became targets for very unfavorable criticism. The controversy with regard to Kotzebue has been previously noted.<sup>98</sup> Very similar was the one carried on over Schiller.<sup>99</sup> And Schiller, like Kotzebue, also found early champions. In 1807 a Boston theatrical reviewer contributes an earnest defence of the *Robbers*.<sup>100</sup> "There is no doubt some raving and theatrical declamation in the *Robbers*, but I do pity the soul that is not melted with its tenderness and roused by its energies." He then takes up the various characters, the strength of Carl Moor, the dastardliness of Francis, the constancy and greatness of Amelia, and the nice marking of personality and disposition among the robbers. "They should not be too hastily condemned," he thinks, for he fails entirely to catch the anti-revolutionary, Rousseauesque note of the play, and confounds Schiller's robbers with the robber-knights of the feudal ages. "Indeed our state of civilization is no standard, by which the feudal ages are to be tried. To me it appears that the crimes of the robbers were the common disorders committed by the strong, and so universal were the ravages of a similar nature, that I rather consider the actions and bloody thoughts of the robbers as the necessary consequences of barbarism, than criminal aberrations from moral virtue. The language of the play is generally natural. It is strong in a high degree, and powerfully impresses the dictates of revenge, the emotions of terror, and the sentiments of pity."

Our critic defends and excuses just the features which were most commonly and vigorously attacked,—the palliation of crime and the violence and blasphemy of the language. For example, the Philadelphia *Portfolio*, the avowed enemy of the German drama, prints, four years later, an extended criticism<sup>101</sup> of the play and its deleterious influence on the public mind. Both language and sentiment are declared to be the most impious blasphemy throughout. The writer takes up a claim, which he

<sup>98</sup> Cf. pp. 56-61 above.

<sup>99</sup> They were often classed together. Cf. the *Ode to the German Drama*, noted on p. 59 above.

<sup>100</sup> Cf. No. 143.

<sup>101</sup> Cf. No. 201.

announces as having been advanced, that the drama is intended to be an "exposition of fatalism,"<sup>102</sup> but he declares that he can see in it only the most vicious propensity to introduce fatalism as a justification, or defense of robbery, rapine and murder. "The author does not attempt to destroy fatalism; he reconciles us to it, and the infernal principle inculcated is this—that it is impossible to commit any crime whatever, because the Deity himself is the agent. . . . This is the artifice of the German drama;—the most abominable of all actions are always done from the best of all motives." In short, scarcely a redeeming feature is recognized throughout. The play is totally condemned as "palliative of the most heinous crimes and blasphemous in granting the sanction of Heaven and Deity to this self-constituted righter of wrongs. We can but congratulate the wonderful ingenuity of this author who has attempted to rescue the character of his hero from reproach at the expense of his Maker!" A peculiarity of this article is that the name "Schiller" is not once mentioned in the entire nine pages.

A note from the *Thespian Register* of a New York periodical of 1817<sup>103</sup> is couched in very similar terms. "This is a German tragedy in the worst style of German taste and German morality," says this emphatic critic. "The tendency of this play is in every respect pernicious, its blasphemy is horrible; we wish it were altogether proscribed by the public."

And again, in the same volume,<sup>104</sup> probably by the same writer,—"As proof of the good taste of the public we were glad to see so thin a house." It is a significant fact that after 1824 we find no further notice of a presentation of the *Robbers*. Beyond all doubt the play had outlived its stage popularity, and soon disappeared altogether from the boards.<sup>105</sup> As literature we find it discussed occasionally after this time, and usually favorably. A. H. Everett, in 1823,<sup>106</sup> denominates it "the most powerful, if not the best of his [Schiller's] productions." G. H.

<sup>102</sup> By "exposition" is evidently meant, "exposure."

<sup>103</sup> Cf. No. 287.

<sup>104</sup> Cf. No. 288.

<sup>105</sup> But Brede records five performances in Philadelphia after 1825.

<sup>106</sup> Cf. No. 550.

Calvert, in 1834,<sup>107</sup> discusses it at length and arrives at practically the same conclusion. Both admit, however, that in point of forcibility of language it goes far beyond the bounds of good taste. Dr. F. H. Hedge, since so well-known as a German scholar, also writing in 1834, says of it,—The *Robbers* is, on the whole, the most innocent work of the kind to which it belongs. Heinse's *Ardinghello*, a contemporary production of the same class, is a very impure book, the tendency of *Werter* is questionable, and that of *Faust* still more so; but Schiller's drama, we may venture to affirm, never did injury to the morals of any one."<sup>108</sup> At this time such statements passed unchallenged. Schiller had been forgiven or forgotten as the writer of the *Robbers*, and had attained a far greater celebrity as an idealistic lyricist and a historic dramatist.

As before noted,<sup>109</sup> we may consider the period from 1817 to 1832 as the period of the real introduction of the poet, Schiller, to the magazine public, by American writers.<sup>110</sup> Within this period a revolution took place with regard to him. Prior to 1817 the greater part of the criticism was adverse. From 1833 on it is practically all laudatory. During the introductory period, too, there is very little that is not of a favorable kind. Mme. de Staël's *De l'Allemagne*, and later the books of travel by H. E. Dwight and John Russell,<sup>111</sup> which praised German literature, and particularly the great Weimarians, doubtless contributed largely to this result, but the teaching of Follen at Harvard and several magazine articles by the Göttingen men are also important factors.

Since the articles on Schiller are so uniform in their character, it will not be necessary to take them up in detail, as in the consideration of Goethe, and we shall be concerned with only a few of the earlier ones, which may be regarded as creating a new epoch of Schiller criticism, as having done much to clear away the clouds that had hung about his name during the quarter of

<sup>107</sup> Cf. No. 956.

<sup>108</sup> Cf. No. 937.

<sup>109</sup> Cf. p. 41 above.

<sup>110</sup> Mr. Parry also closes the period of the introduction of Schiller with 1832. Cf. *Ger. Amer. Annals*, Apr., 1905, p. 121.

<sup>111</sup> Cf. Nos. 583, 612, 673, 786, 796, 815, 820, 822.

a century following the first presentation of the *Robbers* in America.

The first, appearing in 1821,<sup>112</sup> was perhaps one of the least effective. It begins with a brief retrospect of German language and letters from the time of Luther on, defending them against the illiberality of English reviewers, and presenting a very intelligent appreciation of Schiller as a dramatist, historian and lyric poet,—this in the three introductory pages. For this reason the essay is important. The remainder of it,—a review of an English translation of Schiller's poems,—is of little intrinsic merit. From the examples given, the works reviewed must have been wretchedly done, and the reviewer's attempts at literal rhyming translation, as a standard with which the former may be compared, are curios.<sup>113</sup> We can scarcely believe that this article had much influence in establishing the reputation of Schiller as a balladist. But, notwithstanding its crudities, it has an historical significance as the first formal review of Schiller's poems written by an American for an American periodical.

A large share of the credit for having rectified the former conception of Schiller,—that of a writer of turgid, incoherent and blasphemous extravagances under the name of drama,—and of having established in its place the real Schiller, is due to the two scholarly essays of A. H. Everett and George Bancroft, appearing in 1823.<sup>114</sup> The high repute in which the *North American Review* was held, and the good name of these two young men in Boston and vicinity, are sufficient grounds upon which to ascribe a goodly share of influence to the articles in question. The merit of the latter also warrants such an assumption.

The papers complement each other. Everett reviews Doering's

<sup>112</sup> Cf. No. 474.

<sup>113</sup> From his rendering of *Der Handschuh* :

"And as sprung from a mine,  
Rushed a tiger through,  
And, the lion beholding,  
He fearfully yelled."

\* \* \* \* \*

"And in circle around,  
To bloodshed upwound (!)  
Couched the monsters in catlike repose."

Other attempts are no more successful.

<sup>114</sup> Cf. Nos. 550 and 553.

biography, giving a survey of Schiller's life and the dramatic and historical works, while Baneroft confines himself to the lyrics. The criticisms of both are sane and dispassionate, both recognizing clearly the excellencies of Schiller's work, but no less clearly the defects. Everett sees in the *Robbers* "the work of a most powerful mind, pouring out its inspirations with the careless prodigality of conscious wealth," but he also perceives the discrepancy in the character of Carl Moor, in which the poet attempts to harmonize the villainy of a bandit and the nobility of a grand idealist, "as if an artist in a picture of the battle of Waterloo, should place the Duke of Wellington on a centaur." He sketches the poet's life and personality, characterizes concisely, but accurately, *Wallenstein* and the dramas of the later period,—the latter were practically unknown in America at the time,—and even comments briefly upon the historical writings. The lyrics alone he leaves to his more poetical friend.

Baneroft was himself a writer of verse,<sup>115</sup> and his gift is apparent in his rendering of five poems in the present review. An occasional unnatural inversion betrays the constraint of the original metre, which he retains, and of the foreign idiom, but on the whole, the translation is well managed and the poetic quality well preserved. His delineation of the poet's character was precisely what was needed to establish him in the good graces of even the most pietistic critic. "He was naturally enthusiastic and noble; he believed in virtue and the excellence of human nature, and had an abhorrence of that skepticism, which represents disinterestedness as nowhere existing. He preserves the purest character throughout all his writings, and, although one or two small pieces have some allusions which are not altogether free from coarseness, he is never licentious: and all his works show him to have been full of reverence for the sanctity of religion and the domestic affections. This is no small praise of a poet who was almost contemporary with Wieland and Voltaire, and who lived in a period when unexampled popularity was obtained by writers who knew how to give licentiousness and profaneness to wit."

<sup>115</sup> His first publication was a collection of original poems, Cambridge, 1823. Cf. *Christian Disciple*. New Series, V: 446, for a critical notice.



Ten years later Carlyle's *Life of Friedrich Schiller, Comprehending an Examination of his Works*, was republished<sup>116</sup> anonymously in Boston. Dr. Follen had written the preface, but neither he, nor the numerous reviewers who sketched the work for the magazines soon after its appearance, seem to have been clear as to the identity of the author. This book doubtless exerted a greater influence in favor of German literature in America than any other of its kind. Carlyle's Goethe articles in the *Edinburgh Review* had evoked bitter opposition on the part of New England critics, but the Schiller biography seems to have called forth none whatever. If any prejudice against the author of the *Robbers* had survived the *North American Review* articles of 1823, it must have succumbed to the influence of the Carlyle biography, and the extensive comment it called forth.

The work was frequently reviewed,<sup>117</sup> and three of the essays are of special merit. The first appeared anonymously in the *American Quarterly Review*.<sup>118</sup> It is a splendid specimen of critical English, forcible and elegant. There is no rehashing of Carlyle, but an able treatment of the work upon a basis of sound scholarship and (apparently) first-hand knowledge of German literature. The article closes with an eloquent tribute to Schiller as an artist and as a man.

The other articles are no less independent. Dr. G. H. Calvert,<sup>119</sup> the first southerner to study in Germany, commends the work in question very strongly, as both true and inspiring. His review deals particularly with the events and literary productions of Schiller's early life, but discusses at length the friendship with Goethe, and reproduces freely from their correspondence. The peculiarity of the review as a whole, is, that it devotes proportionately little attention to the dramas of the Weimar period.

Dr. Hedge,<sup>120</sup> as might be expected, dismisses the work which serves him as a starting point with brief notice, and gives an ori-

<sup>116</sup> From the second London ed., 1831.

<sup>117</sup> Cf. Nos. 897, 931, 937, 940, 950, 956.

<sup>118</sup> Cf. No. 897.

<sup>119</sup> Cf. No. 956.

<sup>120</sup> Cf. note 56, p. 53 above.

ginal contribution on Schiller and his works.<sup>121</sup> His attitude is kindly throughout, but he readily admits the defects of the poet's work and character. These he finds in the "puerilities and violations of the most obvious laws of taste" in the *Robbers*, and in a lack of philosophical depth as compared with Goethe and others of his countrymen. As an artist, however, he holds Schiller in high regard, and the poems and ballads are accorded a glowing tribute. A half dozen well executed translations grace this part of the review.

At this time the controversy over Goethe, dwelt upon in the preceding chapter, was assuming its greatest proportions. Mr. Norton's harsh article had appeared the year before, and Mr. Ware's followed five years later. But from this time on, the comment upon Schiller and his works is wholly free from the bitterness shown toward Goethe. The revolution was complete. With the year 1834<sup>122</sup> Schiller begins the period of his greatest popularity.

This period is marked by a large amount of translation, both from the lyrics and the dramas. Much that was later put out in book form,<sup>123</sup> was first published in the magazines, for example, the essays of Mrs. Ellett<sup>124</sup> on the *Characters of Schiller*. Mrs. Ellett seems to have been in touch with Dr. Francis Lieber in South Carolina,<sup>125</sup> and it is not improbable that he interested her in German literature, from which she made numerous translations. She perhaps did more than any one of her sex to make Schiller known and appreciated in America. Her translations of his poems appeared in many journals, both in the north and in the south.

Soon after the beginning of her literary activity she published an essay comparing the *Filippo* of Alfieri with the *Don Carlos* of

<sup>121</sup> Cf. No. 937.

<sup>122</sup> Cf. List B.

<sup>123</sup> The translations and reprints of Schiller in book form, up to 1859, have been listed and discussed in detail by Mr. E. C. Parry, *Schiller in America. Americana Germanica Series*. Phila., 1905. Also *Ger. Amer. Annals*, III, March-Dec., 1905.

<sup>124</sup> Elizabeth F. Lummis, born at Sodus Point, N. Y., 1818, educated at Aurora Female Seminary, N. Y. After her marriage in 1835 she resided in Columbia, S. C. She was a prolific writer, having published some twenty volumes on various subjects, aside from her numerous journalistic contributions.

<sup>125</sup> Cf. No. 1641.

Schiller,<sup>126</sup> and characterizing Italian and German dramatic art. The translations from the German drama she claims as her own, saying she has met with no English version.<sup>127</sup> She finds the Italian play superior in classic simplicity and in the character of the monarch. In other respects she prefers Schiller. His plot is more intricate, but more interesting; it gives a finer picture of the age, better setting and local coloring; Carlos, the queen and all the minor characters are more strongly drawn than the corresponding figures of *Filippo*, and, all in all, she finds the play of Schiller more poetic, more to her taste, than the colder product of Alfieri.

This paper was followed in the next year by others of a similar character;—an exposition of *Wilhelm Tell*,<sup>128</sup> emphasizing the force of character, by which alone Schiller silenced all carping at the undeniable dramatic defects of the play, and placed the piece in the front rank of compositions of its kind; an examination of *Maria Stuart*,<sup>129</sup> dwelling upon the masterly fashion in which the poet has overcome the difficulties in the way, and made a thrilling drama from unpromising material; and a dissertation upon the character of Max Piccolomini,<sup>130</sup> all embellished with translations of no mean quality.

These sketches, with others of their kind, were published in a neat volume in Boston two years later,<sup>131</sup> and a second edition, in 1842, shows that the demand must have exceeded the expectations of the author, although but little is said of the work in the magazines. The notices are brief and colorless. One writer compliments the book rather faintly and thinks it hardly compares favorably with Carlyle's work.<sup>132</sup> Another is less chary of his praise, and avails himself of the opportunity to make a side thrust at Goethe by comparing the "warmth and honesty of heart" of Schiller, to Goethe's "indifference to the stirring interests of the age," which, he is convinced, is "daily operating

<sup>126</sup> Cf. No. 1082.

<sup>127</sup> But that of Calvert had appeared two years before. Cf. No. 952.

<sup>128</sup> Cf. No. 1107.

<sup>129</sup> Cf. No. 1115.

<sup>130</sup> Cf. No. 1174.

<sup>131</sup> Otis, Broaders & Co., 1839.

<sup>132</sup> Cf. No. 1241.

to diminish his fame and to weaken the love with which his memory is regarded."<sup>133</sup>

Mrs. Ellett's little book and her many translations of poems in the periodicals must have reached a wide circle of readers, and must have been of great influence in spreading the new culture, especially in the south, where it had fewer interpreters than in the north.

Other translators were also active at this time and Schiller's works were becoming accessible in ever greater number and variety. In 1834 Calvert published *Don Carlos*,<sup>134</sup> in 1837 there were two translations of *The Story of the Bell*,<sup>135</sup> and in the same year J. F. Clarke published extensive translations from the *Philosophical Letters* in the *Western Messenger*.<sup>136</sup> Brook's *Tell*, said to be "both more literal and more poetical" than that of Peters, also published here, appeared in 1838.<sup>137</sup> Dwight's poems from Goethe and Schiller followed in 1839,<sup>138</sup> Brook's *Songs and Ballads* was issued in 1842,<sup>139</sup> Bulwer Lytton's translation of the poems was printed here in 1844,<sup>140</sup> while Calvert's *Correspondence between Schiller and Goethe*, caused much comment in 1845.<sup>141</sup> Selections from the aesthetic and philosophic writings were also published in the last year of our period.<sup>142</sup>

Frequently, too, scenes from the various dramas, or critiques of them, containing excerpts in translation, had appeared in the magazines.<sup>143</sup> Of prose tales, *Eine grossmüthige Handlung aus der neusten Geschichte*, usually printed under the title, *The*

<sup>133</sup> Cf. No. 1246.

<sup>134</sup> Cf. No. 952.

<sup>135</sup> Cf. Nos. 1101, 1110, 1123.

<sup>136</sup> Cf. No. 1128.

<sup>137</sup> Cf. Nos. 1192, 1334.

<sup>138</sup> Cf. Nos. 1194, 1238, 1244, 1260, 1411.

<sup>139</sup> Cf. Nos. 1457, 1469, 1477, 1517, 1529, 1544.

<sup>140</sup> Cf. Nos. 1620, 1633, 1672, 1677, 1809.

<sup>141</sup> Cf. Nos. 1701, 1712, 1715, 1734, 1777, 1806, 1815.

<sup>142</sup> Cf. No. 1715.

<sup>143</sup> *Don Carlos*: 511, 512, 952, 1082, 1197, 1537.

*Maria Stuart*: 750, 797, 798, 937, 1023, 1115.

*Wilhelm Tell*: 766, 937, 1107, 1192, 1334.

*Wallenstein*: 937, 1174.

*Braut von Messina*. 508.

*Jungfrau von Orleans*: 937.

*Kabale und Liebe*, 937.

*Brothers*, had appeared five times,<sup>144</sup> Professor Hadermann had translated the *Geisterscher*,<sup>145</sup> and there is a reference to *The Criminal from lost Honor* in a notice of Oxenford's *Tales from the German*.<sup>146</sup>

But it was doubtless as a lyric poet that Schiller was best known to the general public. Aside from the many quotations<sup>147</sup> of one to three lines each, from both poems and plays, and aside from the epigrams<sup>148</sup> that have been listed, there appeared forty poems in translation, more than from Goethe (thirty-five) or Körner (thirty-three), and many of these appeared frequently, so that a tabulation<sup>149</sup> shows ninety-one references.

<sup>144</sup> Cf. Nos. 481, 490, 729, 738, 932.

<sup>145</sup> Cf. No. 1415.

<sup>146</sup> Cf. No. 1685.

<sup>147</sup> Cf. Nos. 844, 1061, 1077, 1083, 1103, 1406, 1442, 1721, 1725.

<sup>148</sup> Cf. Nos. 1016, 1017, 1018, 1085, 1086, 1089 (3), 1090, 1266, 1269, 1272, 1273, 1274.

<sup>149</sup> Poems from Schiller in the order of the number of times each appeared. "Inc."="incomplete."

*Das Lied von der Glocke*, 474 (inc.), 1101, 1110 (inc.), 1123 (inc.), 1238 (inc.), 1244 (inc.), 1628, 1728.

*Die Teilung der Erde*, 608, 991, 1062, 1226, 1397, 1501, 1533, 1602.

*Die Ideale*, 320, 474, 553, 1080, 1198, 1327, 1588 (inc.).

*Ritter Toggenburg*, 463, 484, 626, 937 (inc.), 1078, 1256, 1513.

*Die Hoffnung*, 553, 1133, 1411, 1483, 1596, 1747, 1821.

*Würde der Frauen*, 553, 1112, 1191, 1573.

*Johannas Abschied*, 455, 937, 1096.

*Der Taucher*, 506, 538, 1196.

*Der Gang nach dem Eisenhammer*, 553, 1113, 1564.

*Des Mädchens Klage*, 22(2), 1720.

*Die Kindesmörderin*, 474, 569.

*Thekla. Eine Geisterstimme*, 637, 801.

*Reiterlied (Wohlauf)*, 937, 1679.

*Die vier Weltalter*, 662, 1809.

*Die Erwartung*, 803, 873.

*Der Ring des Polykrates*, 1119, 1538.

*Die Antiken zu Paris*, 1120, 1636.

*Die Künstler*, 1238, 1244 (inc.)

*Die Worte des Glaubens*, 1482, 1572.

*Der Handschuh*, 474.

*Maria Stuart*, 503.

*Die Götter Griechenlands*, 539.

*Klage der Ceres*, 553.

*Berglied*, 562.

*Pegasus im Joche*, 639.

*Hero und Leander*, 711.

*Das Mädchen v. Orleans*, 937.

*Der Pilgrim*, 937.



Körner's *Prayer during Battle* was found a greater number of times than any other poem, as before noted,<sup>150</sup> but Schiller's *Song of the Bell* holds second place with eight translations, and, counting the separate editions mentioned by Mr. Parry, would undoubtedly prove to be the most widely circulated of German poems in America. *The Partition of the Earth* also appeared eight times in the journals, while *Hope, Knight Toggenburg* and *The Ideals* occurred seven times each, equalling Goethe's most popular poem, *Erlikönig*.<sup>151</sup> The latter's ballad of *The Fisher* was his second most popular poem, occurring six times,<sup>152</sup> while *Mignon* holds the third place with five reprints.<sup>153</sup> Bürger, Heine, and later, Uhland, are represented, as consultation of the appended lists will show, by a goodly number of translations during the period, but none of them approach the popularity of the three above named.

Not only does Schiller hold the undisputed position of the best-known lyric poet of Germany, but biographical sketches of him appeared oftener than of any other.<sup>154</sup> In total number of references he is surpassed by Goethe,<sup>155</sup> but when we remember the bitterness engendered by the controversy concerning the one, and the peaceful conquest of the other, we must surely grant to Schiller a greater influence in overcoming prejudice, and in gaining recognition for German letters in the new world, than to any of his compatriots.

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*An die Freude*, 1005.

*Kolumbus*, 1120.

*Nadoueessiers Totenlied*, 1194.

*Der spielende Knabe*, 1295.

*Die Macht des Gesanges*, 1300.

*Die Worte des Wahns*, 1484.

*Kassandra*, 1546.

*Wenn die Blätter fallen* [*Brant von Messina*], 1576.

*Elegie*, 1590 (inc.).

*Der Sämann* 1592.

*Die deutsche Muse*, 1635.

*Der Kampf mit dem Drachen*, 1640.

<sup>150</sup> Cf. p. 61 above.

<sup>151</sup> Cf. Nos. 470, 564, 906, 917, 1004, 1417, 1601.

<sup>152</sup> Cf. Nos. 503, 592, 604, 741, 1154, 1395.

<sup>153</sup> Cf. Nos. 333, 503, 604, 1637, 1720.

<sup>154</sup> Cf. Nos. 90, 99, 319, 485, 550, 742, 846, 897, 931, 937, 940, 956, 974, 1062, 1237, 1297, 1301, 1449, 1481, 1820.

<sup>155</sup> Cf. the two names in List B.

## SUMMARY

In the preceding pages the attempt has been to outline, as clearly as might be, the growth of interest in the culture of German literature in America, as reflected in the magazines. We have seen that, in the eighteenth century, education was wholly English in its spirit, no modern languages being regularly taught. Some French was evidently known, but practically no German, the early attempts at its cultivation in institutions of learning in German Pennsylvania, having been of short duration and of restricted influence. In Boston, the acknowledged seat of New English culture, nothing was known of German in the eighteenth century, and, in all probability, very little prior to the third decade of the nineteenth.

In the eighteenth century only English and French literature were recognized, the German being wholly ignored, as strikingly instanced by an article,—under the then existing conditions an elaborate one,—on *The Wit and Taste of European Nations*, appearing in 1788.<sup>1</sup> Only occasional works, as Gessner's *Death of Abel*, and Goethe's *Werter*, find temporary favor. The writers most generally known, Gessner, Lavater and Goethe (*Werter*), illustrate well the literary tastes of the age, of which the chief characteristics were pietism and sentimentalism.

The most striking phenomenon of the first quarter of the new century is the vogue of Kotzebue's plays and Schiller's *Robbers*. These antagonized the Puritanic element and were vigorously attacked, but held their place in the regard of the theatre-going public remarkably well, especially the Kotzebue dramas in Dunlap's skillful rendering. But, with a few striking exceptions,—e. g., the able criticism of the *Elective Affinities* of 1812,<sup>2</sup> and E. E. Everett's article on Goethe of 1817,<sup>3</sup>—the first two decades show little sympathy for German literature in general, the general attitude being well shown by the article of 1816,<sup>4</sup> which declares all German writers, with the single exception of Gessner, to be utterly deficient in taste.

<sup>1</sup> Cf. pp. 15-16, above.

<sup>2</sup> Cf. pp. 66-8, above.

<sup>3</sup> Cf. pp. 68-9, above.

<sup>4</sup> Cf. p. 39, above.

But, in 1817 Edward Everett and George Ticknor, the first American German students, returned from Göttingen to prominent positions in the intellectual life of New England, and began heralding the praises of Goethe and Schiller. They were soon ably seconded by A. H. Everett, Geo. Bancroft, G. H. Calvert, and others, and the second period of our study sees a decided change in attitude toward German culture. Attention is being directed to German universities by leading educators, instruction in German is established by the efforts of these same men in Harvard and the University of Virginia, and German literature is championed by them in the best journals of the day. This change of attitude is strikingly manifest by a comparison of the sketch of German literature of 1827—8,<sup>5</sup> which is based upon originals, and which may be regarded as representative of this era, with the depreciative article of 1816, embodying the spirit of the preceding decades.

But existing prejudices are not to be swept aside in a moment, and even these promising beginnings seem to bear little fruit before about 1833, when a new epoch of material prosperity and intellectual activity begins. The current of interest in German literature widens very perceptibly at this point. Harvard is now sending forth men who know German literature in the original; Carlyle and the Göttingen men are moving many to the study of it. But the bitterest opposition is also being aroused by the new cult. The lofty idealism and religious patriotism of Schiller and Körner are above reproach, but the high Puritanic standards of morality, whether under the name of Orthodoxy, Unitarianism, or Transcendentalism, preserved intact among the leading intellectual class of the day, the clergy, are offended by the worldliness and indifference to moral rectitude of Goethe. Emerson expresses this feeling exactly, when he says: "The Puritan in me can accept no apology for bad morals in such as he."<sup>6</sup> "The *vis inertiae* of both Harvard and Andover was against it [the movement],—for fear of theologic contami-

<sup>5</sup> Cf. p. 43 above.

<sup>6</sup> *Correspondence of Emerson and Carlyle*. Edited by Charles Norton, Boston, 1883. Cf. Emerson's letter of Nov., 1838, p. 192.

nation.'"<sup>7</sup> A heated controversy wages for a decade, or more, culminating in the decisive articles of the *Dial* coterie, when the position of German literature, as a legitimate and popular branch of study and culture, is assured. Goethe, who has borne the brunt of the attacks, has gained recognition as an artist, but ever with a reservation regarding his worldliness. None blame without praising him, none praise without blaming him. Schiller, so effectively introduced by the Göttingen men and Carlyle, acquires great popularity after 1833. His works are extensively translated, he is the most widely known of the lyric poets, and his influence is beyond doubt a greater factor in gaining general recognition for German literature than that of any other writer.

Shortly after the *Dial* period a reaction sets in. The remarkable vogue of the new cult, having passed the zenith, subsides before the momentous political issues of the day,—perhaps, too, because the best literature that Germany was producing at that time was scarcely known, even at home,—and German literature assumes a normal position among kindred branches of study and culture.

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<sup>7</sup> Cf. Mr. Sanborn's letter, quoted on p. 54 above.

## LIST A

## A CHRONOLOGICAL LIST OF THE REFERENCES

The study has extended back to the beginning of American periodical literature, but, since a number of the magazines of the earlier period, 1741—1800, have not been accessible, it has seemed best to reserve the part of the list covering that period until opportunity shall have been presented of making the same more nearly complete. However, the data of interest prior to 1800 have been summarized in the first chapter.

The arrangement is chronological, the magazines under each year being arranged alphabetically, the references in each volume, in page order.

Up to, and including, 1825, when they seemed to have some significance, references of general cultural interest, e. g., to German historians and musicians, to books and sketches of travel containing information on Germany, to universities, libraries, the Leipsic book fair, and the like, have been included. From 1826 on these have been disregarded, except where there seemed to be special reason for their retention, and mere announcements of books with which no critical notice is given, have also been omitted. Theological articles, very frequent in certain journals examined, have been entirely excluded, except as they relate more directly to literature; but references to the German philosophers of note have been retained throughout. Stories and poems with German titles, but which do not appear to be translations, have been disregarded, except as they claim a basis in German legend.

It has not been made a purpose of the study to identify translations with originals. In very many cases this would be manifestly impossible. But such as have been identified have been indicated.



1800

## COLUMBIAN PHENIX AND BOSTON REVIEW. BOSTON.

1. I: 94.—Sketch, *Handel*. (1 p.)
2. I: 365.—Sketch, *Kotzebue*. (½p.)

## MONTHLY MAGAZINE AND AMERICAN REVIEW. NEW YORK.

3. II: 6.—*Authentic Particulars of the Present State of Hamburg*. [Signed] T. (1 p.)
4. II: 8.—*Literary Industry of the Germans*. [Signed] T. (1 p.)
5. II: 133.—Review of *The Count of Burgundy* [*Der Graf von Burgund*]. A Comedy of Kotzebue. Translated by Charles Smith. New York. 1800; and, *The Count of Burgundy* [*Der Graf von Burgund*]. A Play in Four Acts, by Augustus von Kotzebue. Translated by Ann Plumptre, New York. 1800. Criticism and three pages from Smith's translation. (6 pp.)
6. II: 225.—Review and comparison by lengthy parallel readings of *The Wild Youth* [*Der Wildfang*]. Kotzebue. Translated by Charles Smith. New York. 1800; and *The Wild Goose Chase* [*Der Wildfang*]. Kotzebue. Translated by William Dunlap. New York. 1800. The latter pronounced much the better of the two. (12 pp.)
7. II: 284.—A dialogue, *The Study of German*. Several German authors are mentioned. (3 pp.)
8. II: 384.—Biographical sketch, *Life of Godfred Augustus Bürger*. From the [London] *Annual Necrology*. (6 pp.)
9. II: 444.—*A View of the State of the Stage in Germany*. Kotzebue, Schiller, Lessing, Iffland, and others are mentioned. (4 pp.)
10. III: 150.—*Anecdotes of Lavater*. From Mrs. Williams' *Tour of Switzerland*. (1½ pp.)
11. III: 157.—Note on Leipzig Book Fair and its impetus to German literature. (½ p.)
12. III: 312.—Note to the effect that Schiller is working on a new tragedy, *Maria Stuart*. (8 ll.)
13. III: 380, 455.—Mention, in *Theatrical Register*, of presentation of Kotzebue's *Fraternal Discord* [*Versöhnung, oder der Brüderzwist*], *Lovers' Vows* [*Gepriifte Liebe*], *Virgin of the Sun* [*Die Sonnenjungfrau*], *Pizarro* [*Der Spanier in Peru, oder Rollas Tod*], and *The Wild Goose Chase* [*Der Wildfang*] in New York theatres. (1 col.)
14. III: 453.—Review of *Pizarro, or the Death of Rolla* [*Der Spanier in Peru, oder Rollas Tod*]. From the German of Kotzebue. Translated by William Dunlap, with notes, etc. New York. Hopkins. 1800. Number 3 of the German Theatre Series. Review favorable. (1½ pp.)

## NEW YORK MISSIONARY MAGAZINE. NEW YORK.

15. I: 318.—*Present State of Religion in Germany.* (1 p.)

## 1801

## LADY'S MAGAZINE AND MUSICAL REPOSITORY. NEW YORK.

16. I: 18.—A matrimonial advertisement from a Hamburg paper. (1½ pp.)
17. I: 19.—*All Happiness is Illusion; Woe to Him that Robs us of it. A Dramatic Anecdote from the miscellaneous works of Kotzebue. Translated by Charles Smith.* (4 pp.)
18. I: 290.—*Sketch of Lavater.* (2 pp.)
19. I: 292.—*New Trait in Female Character. Extract of a letter from Mr. Brommel, in Berlin, to Mr. Engel.* (2½ pp.)

## NATIONAL MAGAZINE, OR CABINET OF THE UNITED STATES. WASHINGTON.

20. I: second unnumbered 8-page pamphlet of announcements.—*Literary Notice, on the activity of Goethe, Schiller, Kotzebue and Iffland.* (½ col.)

## PORTFOLIO. PHILADELPHIA.

21. I: 2, 9, 17, 25, 33, 41, 49, 57, 65, 73, 81, 89, 97, 105, 113, 121, 129, 136, 145, 153, 161, 169, 177, 185, 193, 201, 209, 217, 225, 233, 241, 249, 257, 265, 273, 281, 289, 297, 305, 313, 321, 334, 345, 353.—*Journal of a Tour through Silesia.* By John Quincy Adams. The last chapter contains sketches of three famous Silesians, *Martin Opitz* (30 ll.); *C. Wolff* (1½ cols.); *Garve* (20 ll.) (60 pp.)
22. I: 37.—Notice of Coleridge's translation of *Wallenstein*, containing *Des Mädchens Klage* in two translations from other sources, one of which is said to be superior to that of Coleridge. Signed O. (1½ pp.)
23. I: 51, 58, 66.—Sketch, *Gessner*. [Signed] P. D. His life and literary characteristics. (2 pp.)
24. I: 54.—Poem, *Lykas; or, the Invention of Gardens* [*Lycas, oder die Erfindung der Gärten*]. Attempted from the *Idyls of Gessner*. [Signed] P. D. (1 col.)
25. I: 63.—Poem, *The Glow Worm, a Fable from Gessner*. [Signed] P. D. (1 col.)
26. I: 70.—Poem, *Myrtillo* [*Murtillo*]. An *Idyl* attempted from the German of *Gessner*. [Signed] P. D. (1 col.)
27. I: 80.—Poem, *Myrtill and Daphne* [*Mirtill und Daphne*]. An *Idyl*. Attempted from *Gessner*. [Signed] P. D. (1 col.)

28. I: 87.—Poem, *Translated from the Idyls of Gessner* [*Delia*]. [Signed] Q. V. (4 stanzas.)

29. I: 147, 158.—*Pierre, a German Tale from the French of Florian. Related by Gessner's cowherd.* Introductory paragraph very complimentary to Gessner. (2 pp.)

30. I: 176.—Poem, *Damon and Daphne* [*Damon, Daphne*]. *An Idyl. Attempted from Gessner.* [Signed] P. D. (1½ cols.)

31. I: 186.—No. 2 of *Letters from an American resident abroad, on various topics of foreign literature.* [Signed] L. Contains conversation between Frederick II and Gellert, and translation in verse of the fable recited to the king by the latter. (2 pp.)

32. I: 192.—Poem, *The Fly* [*Die Fliege*]. *A Fable from the German of Gellert.* [Signed] L. (1 col.)

33. I: 192.—Poem, *The Suicide* [*Der Selbstmord*]. *From the German of Gellert.* [Signed] U. (5 stanzas.)

34. I: 197.—No. 3 of *Letters of an American resident abroad, on various topics of foreign literature.* Contains mention of Lessing, Gellert, Gessner, Kant, and a paragraph on Fichte. (2 cols.)

35. I: 280.—Poem, *From the German.* (2 stanzas.)

36. I: 283.—A burlesque, *The Benevolent Cutthroat, a Play in seven Acts. Translated from the original German Drama, written by the celebrated Klotzboggenhagen, by Fabricius Pictor. From the Meteors, an ingenious production recently produced at London.* Introduced by a column of scathing criticism of Kotzebue, against whom the burlesque is directed. By Joseph Dennie, editor of the *Portfolio*. (2½ pp.)

37. I: 400.—Poem, *The Dancing Bear* [*Der Tanzbär*]. *A Fable from the German of Gellert.* [Signed] L. (¾ col.)

38. I: 412.—Poem from Kotzebue's *Stranger* [*Menschenhasz und Reue*], with adverse criticism of the same. By Mrs. West, an English lady. (1 col.)

## 1802

## AMERICAN REVIEW AND LITERARY JOURNAL. NEW YORK.

39. II: 476.—Review of *Abaelino, the Great Bandit* [*Abällino, der grosse Bandit*]. *Translated from the German and adapted to the New York theatre, by William Dunlap, Esq., New York. Longworth. 1802.* From Zschokke. (1 p.)

## NEW ENGLAND QUARTERLY MAGAZINE. BOSTON.

40. I: 67.—Sketch, *Frederick the Great. From Wraxall's Memoirs.* (½ p.)

41. I: 70.—Sketch, *The Life of Zimmermann.* From *Tissot's Vie de Zimmermann.* Mention of Haller and Frederick II. (5 pp.)

42. I: 269.—*An Epigram on the Late King of Prussia, and a Receipt by Voltaire.* Anecdote. (1 p.)
43. II: 55.—Sketch, *Augustus Lafontaine, the German Novelist.* (1½ pp.)
44. II: 57.—Sketch, *Jean Paul Friedrich Richter.* (2 pp.)
45. II: 135.—*Two letters from the celebrated Professor Heyne, of Göttingen, to the late Gilbert Wakefield.* (½ p.)
46. II: 169.—Sketch, *Of the City of Cairo. From Niebuhr's Travels.* (¾ pp.)
47. II: 172.—Sketch, *Of the Diversions of the Orientals. From Niebuhr's Travels.* (3 pp.)
48. II: 262.—Note on *German Literature.* (8 ll.)
49. II: 262.—Note on *Lavater.* (3 ll.)
50. III: 26.—*Observations on the Philosophy of Kant.* [From] *La Décade Philosophique.* [Signed] A. B. (2 pp.)
51. III: 271.—Poem, *Written in Germany, in Autumn, 1801.* [Signed] R. (1½ p.)

## PORTFOLIO. PHILADELPHIA.

52. II: 42.—*Mr. Kotzebue Vindicated.* (2 cols.)
53. II: 137, 145, 153, 162, 169, 177, 193, 201, 210, 218, 226, 234, 241, 249, 257, 265, 273, 281, 289, 297, 305, 314, 321, 329, 337, 345, 352, 361, 369, 378, 384, 393, 404.—*Interesting Travels in America, From the German of Bülow.* From a Hamburg journal. By an American translator. (50 pp.)
54. II: 173.—Poem, *The Wolf King, or Little Red Riding Hood. An Old Woman's Tale.* A Parody on M. G. Lewis' translations of German and Danish ballads. (1½ pp.)

## 1803

## LITERARY MAGAZINE AND AMERICAN REGISTER. PHILADELPHIA.

55. I: 130.—*Extracts from the Sermons of Zollikoffer.* (3½ pp.)
56. I: 301.—*Extracts from Wrazall's Memoirs of the Courts of Berlin, Warsaw, Dresden and Vienna in 1777-9.—Chevalier de Saxe. Count Königsmark.* (4 pp.)
57. I: 468.—*Criticism of Klopstock's Messiah.* Contains a fifteen-line extract in translation. Continued, cf. No. 66. (3 pp.)

## PORTFOLIO. PHILADELPHIA.

58. III: 25.—Poem, *From the German of Lessing.* [Die Namen]. (2 stanzas.)

59. III: 352.—Poem, *Benevolence* [*Die Gutthat*], a Fable. Imitated from the German of Gellert. (6 stanzas.)

60. III: 352.—Epigram on *Lavater*. (4 ll.)

## 1804

## CONNECTICUT EVANGELICAL MAGAZINE. HARTFORD.

61. V: 96.—*State of Religion on the Continent of Europe*. A discussion of conditions in Germany, the attitude of Frederick the Great and Frederick William III toward religion, trend of philosophy, etc. (5½ pp.)

## LITERARY MAGAZINE AND AMERICAN REGISTER. PHILADELPHIA.

62. II: 39.—*Description of Dresden and its Environs*, from an accurate and extensive work, which has lately appeared in the form of *Letters*, at Berlin. (6 pp.)

63. II: 136.—*Account of Iffland, the German Dramatist and Actor* (1½ pp.)

64. II: 138.—*Some Account of a Mechanical Genius*. By Stolberg. (1 p.)

65. II: 207.—*Letter from Baron Humboldt to a Member of the National Institute at Paris*. [Dated], Lima, November 25, 1802. (4½ pp.)

66. II: 231, 307, 390.—Continuation of *Criticism of Klopstock's Messiah*. Contains quotations. Cf. No. 57. (4½ pp.)

67. II: 299.—*Description of Hamburg*, in which literature and art are said to be neglected there. (11 pp.)

68. II: 321.—*Travels of Baron Humboldt*. From his Notes. (6 pp.)

69. II: 550.—*Account of Schinderhannes, The Robber*. A highwayman of the Rhine, captured 1802. The sketch says his conduct was "modelled on that of Carl Moor in Schiller's famous play, *The Robbers* [*Die Räuber*], . . . which would seem to have electrified and given a wrong impulse to an ardent imagination, which, in better pursuits, might have formed a heroic character." (1 col.)

70. II: 715.—*Criticism, The Pastorals of Gessner*. (4 pp.)

## PORTFOLIO. PHILADELPHIA.

71. IV: 23.—Poem, *The Name Unknown*. Imitated from Klopstock's "*Ode to his Future Wife*" [*Die künftige Geliebte*]. By Thomas Campbell. (4 stanzas.)

72. IV: 38.—Note, *Cowper's Opinion of Lavater*. (8 ll.)



73. IV: 167.—Poem, *Bürger's Lenore*. Extracts from "Spencer's" translation and two additional stanzas, by "Stanley," "to lessen the horror." (6 stanzas.)

74. IV: 334.—Poem, *Albert of Werdendorff; or the Midnight Embrace. A German Romance*. (2 co's.)

75. IV: 383.—Poem, *Against Faustus*. (16 ll.)

## 1805

## LITERARY MAGAZINE AND AMERICAN REGISTER. PHILADELPHIA.

76. III: 138.—Notice, *Klopstock and his Odes*. ( $\frac{3}{4}$  p.)

77. III: 362.—*Klopstock's Wife*.—A letter from Meta Klopstock to Richardson, dated *Hamburg, March 14, 1758*. With brief introduction. ( $1\frac{1}{2}$  pp.)

78. III: 419.—In an article on *Hafiz and Persian Poetry*, the writer suggests German as a tongue well adapted to the translation of this poetry, and thinks Gessner or Klopstock might have done it well. This was ten years before Hammer-Purgstall undertook the work. (10 ll.)

79. III: 438.—*Bookmaking in Germany*. Statistics. ( $1\frac{1}{2}$  pp.)

80. IV: 117.—Biographical sketch, *Wieland*. (5 pp.)

## LITERARY MISCELLANY. CAMBRIDGE.

81. I: 77.—*Memoirs of Solomon Gessner*. (Inaccessible).

82. I: 33, 130, 241.—Continued article, *Memoir respecting the Union of the Swiss Cantons, and their Emancipation from the House of Austria*. From works by Tschudi, Eterlin, Watteville, Heiss and Wood. No. 1 inaccessible; nos. 2 and 3, (20 pp.)

83. I: 26, 130, 225.—*A Brief View of the Progress of Literature in Germany*. No. 1 inaccessible, nos. 2 and 3, (15 pp.)

## MASSACHUSETTS MISSIONARY MAGAZINE. BOSTON.

84. III: 121.—*Memoir of the Late John Caspar Lavater*. (4 pp.)

## MONTHLY ANTHOLOGY. BOSTON.

85. II: 496.—Notice of *Humboldt's Travels in South America*. Levrault, Schöhl and Co. (2 pp.)

86. II: 498.—Notice of publication of *Leibnitz' Letters* at Hannover (6 ll.)

## PANOPLIST. BOSTON.

87. I: 35.—*Literary Intelligence. Germany*. ( $\frac{1}{2}$  col.)

## PORTFOLIO. PHILADELPHIA.

88. V: 110.—Poem, original and translation of *Bekränzt mit Laub den lieben vollen Becher*. [Claudius]. (4 stanzas.)

89. V: 149.—Poem, original and translation of a *German Ode to Evening*. [From] *Dr. Cogan's Travels*. (8 stanzas.)

## 1806

## EMERALD; OR, MISCELLANY OF LITERATURE. BOSTON.

90. I: 41, 52.—Biographical sketch, *Schiller*. *Condensed from the* [London] *Monthly Magazine*. (5 pp.)

91. I: 357.—Quotation from *Lavater*. (4 ll.)

92. I: 382.—Note, *Craniological Systems of Gall and Lavater*. (15 ll.)

93. I: 382.—Note on Kant, who is said to be sinking into oblivion. (10 ll.)

## LITERARY MAGAZINE AND AMERICAN REGISTER. PHILADELPHIA.

94. V: 63.—Notes on Kotzebue's work on *Herculanean mss.* ( $\frac{1}{2}$  col.)

95. V: 63.—Note on Humboldt's affectation and condescending air in his works of travel. Cf. No. 106. (15 ll.)

96. V: 132.—*Zurich and Lavater. From the American Letters*. ( $1\frac{1}{2}$  pp.)

97. V: 134.—Note on *German Epigrams*. (12 ll.)

98. V: 183.—*Frederick the Great, his Life and Character*. (17 pp.)

99. V: 259.—*Biographical Sketch of Frederick Schiller, the German Dramatist*. (8 pp.)

100. V: 340.—Prose sketch, *The Tyrolese, By Kotzebue*. ( $3\frac{1}{2}$  pp.)

101. V: 358.—Prose sketch, *The Procession of the Host at Rome. By Kotzebue*. (1 p.)

102. V: 359.—Prose sketch, *Pompeii. By Kotzebue*. (1 p.)

103. VI: 296.—Sketch, *Kotzebue*. (1 col.)

104. VI: 409.—Prose sketch, *The Neapolitan Post Office. By Kotzebue*. (2 pp.)

105. VI: 451.—Criticism of *Sorrows of Werter* [*Die Leiden des jungen Werthers*]. By Goethe. Signed X. (1 col.)

## MONTHLY ANTHOLOGY AND BOSTON REVIEW. BOSTON.

106. III: 110.—Note on affectation and condescension of Humboldt in his works of travel. Cf. No. 95. (15 ll.)

107. III: 220.—Announcement of *Zollikoffer's Twenty-two Sermons on the Divinity of Man*. Worcester. I. Thomas. . . . (5 ll.)

108. III: 223.—Notice of compilation of *Winckelmann and his Age* [*Winckelmann und sein Jahrhundert*]. By Goethe, Meyer und Wolf. Weimar. [1805]. (20 ll.)

109. III: 360.—*Dr. Hunter's Visit to Lavater*. (1 p.)

110. III: 556, 612.—Notice of *Original Anecdotes of Frederick the Great*. By Thiebault. Philadelphia. E. Brownson. 2 vols., 1806. (15 ll.)

111. III: 591.—Poem, *The Fowler, A Song*. Altered from a German air, in the opera, "*die Zauberlöte* [sic]. By Schikaneder. Cf. Nos. 152 and 171. [3 stanzas].

112. III: 616.—Notice of employment of the German artist Kolbe by the family of Gessner, "to give the world a series of landscapes by him." (½ col.)

## MONTHLY REGISTER AND HISTORY OF THE AMERICAN REVOLUTION. CHARLESTON.

113. I: 364.—*Martin Luther's Defense*. (6 pp.)

## PANOPLIST. BOSTON.

114. I: 369.—*State of Religion in Germany*. [From the London] *Eclectic Review*. (2 pp.)

115. I: 377, 425, 473, 521. II: 6, 101, 145.—*Life of Luther*. [From the Edinburgh] *Religious Monitor*. (48 pp.)

116. I: 467, 562. II: 39.—Letters detailing the distress prevailing in Germany. (6 pp.)

117. II: 92.—*Literary Intelligence. Germany*. (1 p.)

118. II: 219.—*Luther's Letter to Erasmus*. (3 pp.)

## POLYANTHOS. BOSTON.

119. I: 68.—Notice of presentation of Zschokke's *Abaellino, the Great Bandit* [*Abällino der grosze Bandit*] in New York theatre. (½ p.)

120. I: 192.—Prose translation of a poem, *The Wooden Leg* [*Das hölzerne Bein*]. An Helvetick Tale, From the German of Solomon Gessner. (6 pp.)

121. I: 270.—*Ode to Death, By Frederick II, King of Prussia. From the French by Dr. Hawkesworth.* (3 pp.)
122. II: 153.—*Dramatick Biography. Some Account of Gellert.* [From] *Theatrical Recorder.* (5 pp.)
123. III: 71.—Mention of Zschokke's *Abaellino.* (3 ll.)
124. III: 141.—Note on presentation of Schiller's *Robbers* [*Die Räuber*] at Providence, R. I. (5 ll.)
125. III: 180.—*Beauties of the Drama.* Translation of an extract from "*Dr. Faust*, a German tragedy which was once very popular." From *Theatrical Recorder.* (3 pp.)
126. III: 274.—Mention of presentation of Kotzebue's *Pizarro* [*Der Spanier in Peru, oder Rollas Tod*] in Boston. (2 ll.)

## PORTFOLIO. PHILADELPHIA.

127. New series, I: 40.—*Stanza, From the German of Lessing.* (4 ll.)
128. New series, I: 92.—*Ode to the German Drama. By Mr. Seward. A Parody of Gray's Ode to Adversity.* A polemic against Schiller and Kotzebue, introduced as "exquisite," by Joseph Dennie, editor of the *Portfolio.* (6 stanzas.)
129. New series, I: 189.—*Song. From the German.* (9 stanzas.)
130. New series, II: 308.—Translation of characterizations of various persons by Frederick the Great. (1 p.)

## 1807

## EMERALD; OR, MISCELLANY OF LITERATURE. BOSTON.

131. II: 3.—*Observations on the Swiss Poetry.* Contains translation of a *Sonnet to Disappointment. By a Lady of the Canton of Uri.* [Signed] *A Stranger.* (1 p.)
132. II: 118.—Two quotations from Kotzebue. (16 ll.)
133. II: 149.—Note on Wieland's *Oberon*, as translated by Sotheby. and poem in description of the work. (1 col.)
134. II: 165.—Note on *Pizarro* [*Der Spanier in Peru, oder Rollas Tod*]. By Kotzebue. (5 ll.)
135. II: 303.—Descriptions of various personages, by Frederick the Great. (¾ p.)

## LITERARY MAGAZINE AND AMERICAN REGISTER. PHILADELPHIA.

136. VII: 16.—*Sketch of a Curious German Novel. The History of an Orphan.* (1 p.)
137. VII: 151.—Notice of *New Tales by Kotzebue*, soon to appear in Berlin. (10 ll.)

138. VII: 175, 243.—*Memoirs of Doctor Zimmermann. From the French of M. Tissot.* (16 pp.)

139. VII: 335.—*Memoirs of Frederick Theophilus Klopstock.* (10 pp.)

140. VII: 396.—Note on the literary journals of Germany. (10 ll.)

141. VII: 457.—*On Ancient Superstitions and Manners among the Germans.* (1 p.)

MONTHLY ANTHOLOGY AND BOSTON REVIEW. BOSTON.

142. IV: 205.—Review, with extracts, of *Original Anecdotes of Frederick the Great.* Philadelphia. E. Bronson, 1806. (2½ pp.)

143. IV: 371.—Criticism of *The Robbers* [Die Räuber]. By Schiller. Under title, *Silva.* (¾ p.)

144. IV: 617.—*Literary Advices from Austria*, mentioning prominent writers. (2 pp.)

145. IV: 619.—*Austrian Journals*, mentioning journalists. (1 p.)

146. IV: 621.—Notice of *Letters on the interior relations of the Court of Prussia since the time of Frederick the Great.* Halle. (7 ll.)

PANOPLIST. BOSTON.

147. II: 371, 423, 518.—Extracts from *Dr. Jortin's Life of Erasmus.* (5 pp.)

148. II: 460.—*Reply of Luther to J[ohn] C[alvin].* (6 pp.)

POLYANTHOS. BOSTON.

149. IV: 124.—Sketch, *Eckhof, the German Roscius.* (2 pp.)

PORTFOLIO. PHILADELPHIA.

150. New series, III: 44.—Poem, *Parody* [on *Der wilde Jäger*, by Bürger]. (28 stanzas.)

151. New series, III: 100.—Poem, *The Chase* [Der wilde Jäger. By Bürger]. The translation is attributed to Walter Scott. (38 stanzas.)

152. New series, III: 358.—Poem, *The Fowler.* From *Zauberflöte*, by Schickaneder. Cf. Nos. 111 and 171. (3 stanzas.)

153. New series, III: 415.—Poem, *To Miss S——n W——d, In the Manner of Jacobi.* (24 ll.)

154. New series, IV: 33.—*Lavater Theory.* (1 col.)

155. New series, IV: 134.—Poem, *Frederick and Alice.* "This tale is imitated rather than translated from a fragment introduced in Goethe's *Claudine von Villa Bella*" [Es war ein Buhle frech genug]. Translated by Walter Scott, altered and published by the latter's friend, M. G. Lewis, in *Tales of Wonder*, London. 1801. (21 stanzas.)



## WEEKLY INSPECTOR. NEW YORK.

156. II: 400.—Poem, *The Downfall of Prussia*. [Signed] B.  
(1 col.)

1808

## CONNECTICUT EVANGELICAL MAGAZINE. HARTFORD.

157. Series II. I: 81, 121.—*Memoir of the late Rev. John Caspar Lavater*. [From] *London Evangelical Magazine*. [Signed] C. F. Steinkopff.  
(14 pp.)

158. Series II, I: 321.—*Life and Death of Professor Gellert*. From the [London] *Christian Observer*.  
(11 pp.)

## MONTHLY ANTHOLOGY AND BOSTON REVIEW. BOSTON.

159. V: 97.—Sharp criticism of *Pizarro* [*Der Spanier in Peru, oder Rollas Tod*], and of its author, Kotzebue.  
(1 p.)

160. V: 258.—Prose sketch, *Sleep* [*Der Schlaf*]. From *Herder's Scattered Leaves* [*Zerstreute Blätter. Paramythien*].  
(½ p.)

161. V: 283.—Notice of *The Minor Novelist*. Vol. II. Containing *He loves me more than his life; or, Ludwig, Clara and Randolph. A Tale, from the German*. Boston and Troy, N. Y. Wright, Goodenow and Stockwell. 1808.  
(9 ll.)

162. V: 374.—Prose sketches, *Aurora* [*Aurora*]; *The Offspring of Mercy; an Oriental Tale* [*Das Kind der Barmherzigkeit*]; *The Vine* [*Der Weinstock*]. From *Herder's Scattered Leaves*. [*Zerstreute Blätter. Paramythien*]  
(2 pp.)

163. V: 397.—Notice of a new edition of *Solitude* [*Betrachtungen über die Einsamkeit*]. By Zimmermann. New London. For Thomas and Whipple. Newburyport. 1808.  
(9 ll.)

164. V: 656.—Sketch, *Winckelmann*.  
(½ col.)

165. V: 664.—Poem, *On Reading Werter*.  
(16 ll.)

## PANOPLIST. BOSTON.

166. IV: 1.—*Biographical Sketch of Professor Gellert*. From [London] *Christian Observer*.  
(10 pp.)

167. IV: 286.—Notice of new edition of *Solitude* [*Betrachtungen über die Einsamkeit*]. By Zimmerman. New London. For Thomas and Whipple, Newburyport.  
(10 ll.)

## PORTFOLIO. PHILADELPHIA.

168. New series, V: 363, 409.—Story, *The Signora Areduta*. From the *German and French*.  
(4 pp.)

169. New series, VI: 10.—*Memoirs of Baron de Besenval*. From the *German and French*.  
(1½ pp.)

## 1809

## GLENER'S; OR, MONTHLY MAGAZINE. LANCASTER.

170. I: 325.—*Translation of Sheller's Forgetmenot. From the German.* [Signed] Z. (5 stanzas.)

171. I: 374.—Poem, *The Fowler.—A Song. Altered from a German air in the opera "Dizauberlote."* [Die Zauberflöte]. By Schikaneder. Cf. Nos. 111, 152. (3 stanzas.)

172. II: 74.—*Translated from the German. For the Magazine.* A dialogue between Mercury, Aesculapius, and patients of the latter. (7½ pp.)

## MONTHLY ANTHOLOGY AND BOSTON REVIEW. BOSTON.

173. VI: 358.—*Notice of German-English and English-German Dictionary.* By Hamilton and Ehrenfried. Lancaster, Pa. (5 ll.)

174. VII: 391.—Poem, *The Paint King.* A parody on the translations, by M. G. Lewis and Walter Scott, of German and Danish Ballads. By Washington Allston. (4½ pp.)

## PORTFOLIO. PHILADELPHIA AND NEW YORK.

175. New series, I: 143.—*Leipsic Fair.* Notice of new works by Kotzebue and Wieland. (3½ pp.)

176. New series, I: 272.—Poem, *To Mozart's Vergiszmeinnicht.* By a German Lady. (3 stanzas.)

## 1810

## MONTHLY ANTHOLOGY AND BOSTON REVIEW. BOSTON.

177. VIII: 89.—*Letter from a German Baron.* Satire on a German traveler in America. (5 pp.)

178. VIII: 350, 425. IX: 55.—Articles on *German Literature*, i. e., the attainments of the Germans in classical scholarship. (15 pp.)

179. VIII: 360.—Announcement of *Memoirs of Frederick and Margaret Klopstock.* Boston. Farrand, Mallory & Co. 1810. (2 ll.)

180. IX: 70.—Notice of a new map of Germany printing in Paris. (1 p.)

181. IX: 72.—Notice of *The Village Pastor and his Children* [Leben eines armen Landpredigers.] From the German of Augustus La Fontaine. New York. D. Longworth. 1810. (2 ll.)

182. IX: 72, 143.—Notices of *Sotheby's translation of Wieland's Oberon.* Boston. J. Belcher. 1810. (6 ll.)

183. IX: 191.—Review of *Oberon. A Poem from the German of Wieland.* By Wm. Sotheby. Contains a biographical sketch of Wieland. (4 pp.)

184. IX: 212.—*German Typography*. Books just issuing, among others, Goethe's *Wahlverwandschaften* and the *Nibelungenlied*. (1 p.)

PANOPLIST. BOSTON.

185. V: 536.—Notice of *Memoirs of Frederick and Margaret Klopstock*. Baltimore and Boston. 1810. (5 ll.)
186. VI: 238.—Notice of *Oberon. A Poem from the German of Wieland*. By Wm. Sotheby. Newport and Boston. 1810. (9 ll.)

PORTFOLIO. PHILADELPHIA AND NEW YORK.

187. New series, III: 472.—*Observations on the Music of Handel*. (5 pp.)
188. New series, IV: 264.—*Sketch of the Life of Ferdinand von Schill*. (10 pp.)
189. New series, IV: 592.—Review of *Oberon. A Poem from the German of Wieland*. By Wm. Sotheby. Boston. J. Belcher. 1810. (12 pp.)

1811

(WALSH'S) AMERICAN REVIEW. PHILADELPHIA.

190. I: 195.—Review of *Preussen's Aeltere Geschichte, von Kotzebue*. (1½ pp.)
191. I: 199.—Notice of a new novel by Goethe, entitled *Elective Affinities* [*Die Wahlverwandschaften*]. (1 l.)
192. I: 199.—Note on great amount of publishing in Germany in the fields of ancient literature and history. (1 p.)
193. I. In unpagcd announcements following Appendix of No. 1.—Notice of *Memoirs of Frederick and Margaret Klopstock*. Baltimore. Ph. H. Nicklin and Co. 1811. (2 ll.)
194. I. In unpagcd announcements following Appendix of No. 2.—Notice of *Memoirs of Frederick and Margaret Klopstock*. Anthony Finley, Philadelphia. (2 ll.)

MONTHLY ANTHOLOGY AND BOSTON REVIEW. BOSTON.

195. X: 208.—Note on *Leipsic Fair*, and list of new works appearing. (1½ pp.)
196. X: 210.—*Extract of a letter from a learned German to his Correspondent in Boston*. Mentions works appearing in 1810, a novel by Goethe [*Die Wahlverwandschaften*], and Seume's Poems. (4 pp.)
197. X: 253, 307.—*Life of Reiske, translated from the German*. (20 pp.)
198. X: 359.—Notice of *Messiah, of Klopstock*. Translated by Jos. Collyer. Boston. J. West. (2 ll.)

<sup>1</sup>Only the March, April and May numbers of X were accessible.

## PANOPLIST. BOSTON.

199. VI: 191, 235, 341, 381.—Extracts from a letter of a German university professor on German geographical works. (8 pp.)

## PORTFOLIO. PHILADELPHIA AND NEW YORK.

200. New series, VI: 64.—Prose sketch, *The Planetary System of the Heart*. By August von Kotzebue. (1½ pp.)

201. New series, VI: 183.—Review, *The Robbers* [*Die Räuber*]. By Schiller. Very bitter criticism. (9 pp.)

202. New series, VI: 295.—Poem, *Epitaph of Frederick the Great*. From the French of Dr. Beattie. (8 ll.)

203. New series, VI: 567.—In an essay, *General View of Literature*. mention of Wieland's *Oberon* and Sotheby's translation of it. (10 ll.)

204. New series, VII: 283.—*Anecdotes of Handel*. (½ p.)

## 1812

## (WALSH'S) AMERICAN REVIEW. PHILADELPHIA.

205. III: 51.—Review of *Goethe's Wahlverwandschaften*. (18 pp.)

206. IV: 172.—Review of *The Parthenoid* [*Parthenais*]. A Poem from the German of M. Baggesen. (20 pp.)

## GENERAL REPOSITORY AND REVIEW. CAMBRIDGE.

207. I: 58, 277. II: 38, 213.—*Biography of J. S. Semler*. Translated from the original in Eichhorn's *Allgemeine Bibliothek der biblischen Litteratur*. (90 pp.)

208. I: 120.—Extract from *Mrs. Radcliffe's Journey through Germany*. (2 pp.)

209. II: 392.—*Sale of the Library of the late Rev. Buckminster, of Cambridge*, giving list of rare German theological works, and prices they brought, \$25—\$60. (2 pp.)

## MASSACHUSETTS BAPTIST MISSIONARY MAGAZINE. BOSTON.

210. III: 209.—*Luther's Method of reproving Bucer for preaching too learnedly*. (½ p.)

## POLYANTHOS. BOSTON.

211. New series, I: 65.—Notice of presentation in Boston theatre of *Pizarro* [*Der Spanier in Peru, oder Rollas Tod*], and *Lover's Vows* [*Gepriifte Liebe*], from Kotzebue. Commendatory note on latter play, giving Mrs. Inchbald as translator. (½ p.)

212. I: 106.—Notice of three presentations in Boston theatre of Kotzebue's *La Peyrouse* [*La Peyrouse*], with brief criticism. (10 ll.)

213. I: 163.—Mention of presentation in Boston theatre of Kotzebue's *La Peyrouse* [*La Peyrouse*]. (1 l.)

214. I: 210.—Mention of presentation in Boston theatre of Kotzebue's *Pizarro* [*Der Spanier in Peru, oder Rollas Tod*], with comment on the play. (1 p.)

215. II: 119.—*The famous General Walstein*. An anecdote of Walenstein. (2 pp.)

PORTFOLIO. PHILADELPHIA AND NEW YORK.

216. New series, VII: 390.—Swedish criticism of A. W. Schlegel's *Lectures on Dramatic Literature* [*Vorlesungen über dramatische Kunst und Litteratur*]. (1 p.)

217. New series, VII: 391.—"Councillor Niebuhr has begun the publication of his new History of the Roman Empire." (2 ll.)

218. New series, VII: 391.—Note on departure of Alexander von Humboldt for Thibet. (3 ll.)

219. New series, VII: 562.—Letter from Lelpsic on literary activity in Germany. (2 pp.)

220. New series, VIII: 39, 171, 297, 626.—Announcements, from the English press, of miscellaneous German works, plays of Kotzebue, etc. (6 pp.)

221. New series, VIII: 210.—Poem, *Evening*. Translated from the German. [Signed] A. C. M. (1 p.)

222. New series, VIII: 233.—Review of *Memoirs of the Princess Frederica Sophia Wilhelmine, of Prussia, Sister of Frederick the Great*. Written by herself. 2 vols. Paris. 1811. (12 pp.)

223. New series, VIII: 486.—Notes on *Zimmermann's Treatise on Solitude* [*Betrachtungen über die Einsamkeit*]. (1 p.)

224. New series, VIII: 540.—Satirical utterance attributed to Luther. (9 ll.)

1813

ANALECTIC MAGAZINE. PHILADELPHIA.

225. I: 241.—Review of *Mémoires de Frédérique Sophie Wilhelmine de Prusse, sœur de Frédéric le Grand. Ecrits de sa main*. Paris et Londres. 1812 [From] *Edinburgh Review*, November, 1812. (23 pp.)

226. I: 498.—*Humboldt's Voyage*. Destination not given. (10 ll.)

227. II: 418.—*Account of C. M. Wieland*. (2 pp.)

228. II: 441.—Satirical paragraph on character of the German woman. (10 ll.)



## CHRISTIAN DISCIPLE. BOSTON.

229. I: 254.—Passage in French from *an ode of Frederick, the Third*, [sic] of *Prussia to Marshall Keith*, (3 ll), with original verses inspired by this passage. (4 stanzas.)

## CONNECTICUT EVANGELICAL MAGAZINE. HARTFORD.

230. Series II, VI: 318.—Translation of *Daily Resolutions of J. C. Lavater, an eminent and pious clergyman in Switzerland*. (1 col.)

## GENERAL REPOSITORY AND REVIEW. CAMBRIDGE.

231. IV: 91.—Review of *Die deutschen Volksmärchen, von J. A. Masaeus, hrsg. von C. M. Wieland. Gotha. 5 Bde. 1804*. With outline of *Melechsala* [Melechsala], containing extracts in the original, and translation of a ballad, *Landgrave of Thüringen*. Reviewer apparently an American. (13½ pp.)

232. IV: 231.—Announcement of *Memoirs of Frederica Sophia Wilhelmine of Prussia, sister of Fred. the Great. Written by herself. From the original French*. (7 ll.)

233. IV: 236.—Short notes on German works, from a *Hamburg paper*. (1½ pp.)

## PANOPLIST. BOSTON.

234. IX: 576.—Note on number of books published in Germany. (10 ll.)

## POLYANTHOS. BOSTON.

235. Enlarged ed., I: 219.—Notice of presentation in Boston theatre of Kotzebue's *La Peyrouse* [La Peyrouse]. (1 l.)

236. Enlarged ed., I: 271.—Notice of presentation in Boston theatre of Kotzebue's *La Peyrouse* [La Peyrouse]. (1 l.)

237. Enlarged ed., I: 321.—*Anecdote of Handel*. (8 ll.)

238. Enlarged ed., I: 331.—Notice of presentation in Boston theatre of *Abaelino* [Abällino, der grosse Bandit]. By Zschokke. (1 l.)

239. Enlarged ed., II: 46.—Quotations from Goethe on *Fine Art*. (4 ll.)

240. Enlarged ed., II: 53.—Notice of presentation in Boston theatre of *The Stranger* [Menschenhasz und Reue]. By Kotzebue. (1 l.)

241. Enlarged ed., II: 161.—Translation of poem, *The Genius and the Bayadere* [Der Gott und die Bajadere]. *An Indian Legend. Translated from the German of Goethe, author of Charlotte and Werter. The measure is the same with the original German*. (3 pp.)

242. Enlarged ed., II: 274.—Quotation from Luther. *On Study*. (8 ll.)

243. Enlarged ed., II: 288.—Extracts from *Lavater's Aphorisms on Man*. (½ p.)

PORTFOLIO. PHILADELPHIA AND NEW YORK.

244. New series, IX: 190.—Notice of publication, at Vienna, of *Scenes from my Life, or Fiction and Truth* [*Dichtung und Wahrheit*]. By Goethe. (4 ll.)

245. New series, IX: 190.—Note on benefit performances in German theatres for Schiller's family at the time of his death. (8 ll.)

246. New series, IX: 302.—In *Notes of a Desultory Reader*, mention of *Sorrows of Werter*, and of Kotzebue's dramas. (4 ll.)

247. New series, IX: 537.—*Buffon, Klopstock and Gessner*, recounting visits of these men and Lavater to Mme. de Genlis. Translated from *Souvenirs de Felicia*. (4 pp.)

1814

ANALECTIC MAGAZINE. PHILADELPHIA.

248. III: 284.—Review of Mme. de Staël's, *De L'Allemagne*, in which much space is given to German writers. From the *Edinburgh Review*. (24 pp.)

CHRISTIAN DISCIPLE. BOSTON.

249. II: 282.—Poem, *Effects of Vice*. [Signed] *Gellert*. (2 stanzas.)

250. II: 319.—*A Concise Account of Lavater*. (7 pp.)

POLYANTHOS. BOSTON.

251. Enlarged ed., III: 250.—Notice of presentation in Boston theatre of Zschokke's *Abaellino* [*Abällino, der grosse Bandit*]. (1 l.)

252. Enlarged ed., III: 251.—Notice of presentation in Boston theatre of Kotzebue's *La Peyrouse* [*La Peyrouse*]. (1 l.)

253. Enlarged ed., III: 292.—Notice of presentation in Boston theatre of Zschokke's *Abaellino* [*Abällino, der grosse Bandit*]. (1 l.)

254. Enlarged ed., IV: 100.—*Manners of European Nations*. From a French publication, in which the Germans, English, French and Spaniards are compared with regard to manners. (2 pp.)

255. Enlarged ed., IV: 106.—Quotation from *Zimmermann*. (10 ll.)

256. Enlarged ed., IV: 235.—*Erythea* [*Erythia*]. *An Idyl*. From the German of Solomon Gessner. (2½ pp.)

257. Enlarged ed., IV: 238.—Prose, *The Lake of Zürich* [*Der Zürcher See*]. From the German of Klopstock. A prose translation of that ode. (2 pp.)

QUARTERLY REVIEW. [Reprint]. NEW YORK.

258. X: 355.—Review of *De l'Allemagne*. By Mme. de Staël. Paris. 1813. Many German writers discussed. (54 pp.)

259. X: 427.—Review of Goethe's *Farbenlehre*. Tübingen. 1810. (14 pp.)

260. XI: 112.—Review of *Cours de Littérature dramatique*. Par A. W. Schlegel. [London. 1814]. (30 pp.)

1815

ANALECTIC MAGAZINE. PHILADELPHIA.

261. V: 87.—"The Baroness de la Motte Fouqué has recently published a refutation of Mme. de Staël's *De L'Allemagne*." (2 ll.)

262. V: 87.—Note on *Lyre and Sword* [*Leier und Schwert*], just published by Körner's father. (12 ll.)

263. VI: 343.—Notice of Zach. Werner's *Luther Play* [*Martin Luther, oder die Weihe der Kraft*], and his subsequent conversion to Catholicism. (2/3 p.)

264. VI: 344.—Notice of a *Life of Melancthon*. By F. A. Cox. (6 ll.)

265. VI: 345.—Review of *Klopstock and his Friends* [*Klopstock und seine Freunde*]. A series of familiar letters written between the years 1750 and 1803. Translated from the German by Miss Benger. 1814. [From the London] *Monthly Review*. (8 pp.)

BOSTON WEEKLY MESSENGER. BOSTON.

266. V: 94.—Poem, *Battle Hymn of the Prussian Landsturm* [*Gebet während der Schlacht*]. From the German of Körner. (3/4 col.)

CHRISTIAN DISCIPLE. BOSTON.

267. III: 337.—Extract from *Lavater's Secret Journal* [*Das Tagebuch eines Beobachters seiner selbst*], with introductory note. (2 1/2 pp.)

NEW YORK WEEKLY MUSEUM. NEW YORK.

268. II: 121.—Fable [*Die Nachtigall und die Lerche*]. Imitated from Gellert. (1/2 col.)

NORTH AMERICAN REVIEW. BOSTON.

269. II: 138.—Notice of *Life and Campaigns of Field Marshal Prince Blücher*, translated from the German of General Gneisenau, by G. E. Marston, just published in England. (3 ll.)

270. II: 201.—Review of *Christian Gottlob Heyne. Biographisch dargestellt von Arnold Hermann Ludwig Heeren, Göttingen, 1813.* Review by E. Everett. (16 pp.)

PORTFOLIO. PHILADELPHIA AND NEW YORK.

271. New series, XIII: 255, 448.—*Letters from a German Nobleman to his Father.* A satire on German stupidity. (8 pp.)

272. New series, XIII: 387.—Story, said to have been related by Luther. (½ p.)

QUARTERLY REVIEW. [Reprint]. NEW YORK.

273. XIII: 405.—A discussion of German literature in a review of *Dunlop's History of Fiction.* (2 pp.)

274. XIII: 418.—Review of *Heldenthaten des G. L. von Blücher, von Gentz, Berlin, 1814.* (24 pp.)

1816

ANALECTIC MAGAZINE. PHILADELPHIA.

275. VII: 372.—Poem, *Death of Hofer, The Tyrolese Leader* [*Andreas Hofers Tod*]. From the German of Körner. (6 stanzas.)

BOSTON WEEKLY MESSENGER. BOSTON.

276. VI: 207.—Poem, without title [*Amynt*]. From [E. C.] Kleist, by Robt. Walpole. (4 stanzas.)

CHRISTIAN DISCIPLE. BOSTON.

277. IV: 269.—*Bossuet's View of Melancthon.* (2 pp.)

NORTH AMERICAN REVIEW. BOSTON.

278. III: 214.—*Letters to the Editor from a friend* [E. Everett] in Germany, concerning Münchhausen and Bürger. (2 pp.)

279. III: 343.—Poetic inscription on the grave-stone of von Schill, near Stralsund. (3 stanzas.)

PORTFOLIO. PHILADELPHIA AND NEW YORK.

280. New series, XV: 456.—Poem, *I love thee; a Paraphrase of a German poem entitled, "Ich liebe dich."* [Signed] Sidney. (5 stanzas.)

281. New series, XVI: 436.—Note on German translation of Aristophanes, by Voss, who is highly praised as a translator. (½ p.)

PORTICO. BALTIMORE.

282. I: 169.—Review of *Humboldt's Travels in South America, Philadelphia, Carey, 1815.* (15 pp.)

283. I: 356.—Poem, *The Vicar's Daughter of Taubenheim* [*Des Pfarrers Tochter von Taubenhain*], after the manner and from the German of Bürger. [Signed] F. (4 pp.)

284. II: 17.—On the State of Polite Literature in Germany. Containing discussion of Bürger, Goethe, Lessing, Baggesen, Schiller, Kotzebue and Gessner. Signed S. Criticism adverse. (9 pp.)

QUARTERLY REVIEW. [Reprint]. NEW YORK.

285. XV: 513.—Review of *Die Königin Luise*, by Mme. de Berg. (10 pp.)

## 1817

AMERICAN MONTHLY MAGAZINE AND CRITICAL REVIEW. NEW YORK.

286. I: 49.—Note on new works at Leipsic Fair. (4 ll.)

287. I: 52.—A bitter criticism of Schiller's *Robbers* [*Die Räuber*], in *Thespian Register*. (15 ll.)

288. I: 136.—Brief adverse criticism of Schiller's *Robbers* [*Die Räuber*]. (4 ll.)

289. I: 137.—Note on Zschokke's *Abaellino* [*Abällino, der grosze Bandit*]. (20 ll.)

290. I: 137.—Note on Kotzebue's drama, *The Stranger* [*Menschenhasz und Reue*]. (20 ll.)

291. I: 291.—Mention of Goethe's *Truth and Fiction* [*Dichtung und Wahrheit*] and of Menzel's *Miscellanies* [*Vermischte Nachrichten*]. (3 ll.)

292. I: 316.—Notice of *The Pocket Lavater*, New York, Van Winkle and Wiley. (7½ col.)

293. I: 454.—Note on Goethe's resignation of the theatre directorship at Weimar. (5 ll.)

294. I: 454.—Sketch of the University of Berlin. (½ col.)

295. I: 461.—Mention of presentation in New York theatre of Zschokke's *Abaellino* [*Abällino, der grosze Bandit*], and Kotzebue's *Pizarro* [*Der Spanier in Peru oder Rollas Tod*], and *The Stranger* [*Menschenhasz und Reue*]. In *Thespian Register*. (20 ll.)

296. II: 62.—Mention of Schiller's *Robbers* [*Die Räuber*] in *Dramatic Censor*. (1 ll.)

297. II: 63.—Mention of presentation in Boston theatre, of Kotzebue's *Pizarro* [*Der Spanier in Peru oder Rollas Tod*]. In *Dramatic Censor*. (1 ll.)

298. II: 122.—Mention of donation of tracts and volumes by Professor Blumenbach, of Göttingen, to the library of the *Literary and Philosophical Society of New York*. (5 ll.)



299. II: 159.—*Death of Haydn*. [From a] *London Paper*. (1 col.)

300. II: 399.—Two extracts from Kotzebue's *Anecdotes. The Obstinate Wager* [*Die hartnäckige Wette*]; and, *The Modern Greeks* [*Die modernen Griechen*]. (1½ cols.)

AMERICAN REGISTER; OR, SUMMARY REVIEW OF HISTORY, POLITICS AND LITERATURE. PHILADELPHIA.

301. I: 259.—Essay, *Shakespeare. From the German of W. Schlegel*. (28 pp.)

302. I: 334.—A critique of Wm. Schlegel and the German school of philosophy. From the *Edinburgh Review*. (1 p.)

303. I: 354.—Announcement of *History of Poetry and Eloquence* [*Geschichte der Poesie und Beredsamkeit der Deutschen*]. By Bouterwek. Göttingen. 10 vols; and of other German works. (1 col.)

304. I: 360.—Notice of *Letters of Martin Luther, Königsberg, 1812*. (4 ll.)

305. I: 360.—Notice of *Der Krieg der Tyroler. Von Bartholdy. Berlin*. (4 ll.)

306. I: 360.—Notice of *Darstellung der Russischen Monarchie. Von Wichmann, Weimar, 1814*. (4 ll.)

307. I: 361.—Notice of *Die schöne Litteratur. Von Franz Horn, Berlin*. (4 ll.)

308. I: 361.—Notice of *Travels of Humboldt and Bonpland, 1816*. (4 ll.)

309. I: 362.—Notice of *History of Modern Philosophy, by Theoph. Buhle, Göttingen, 6 vols*. (5 ll.)

310. I: 362.—Notice of *History of Literature, by F. Schlegel. Vienna*. (3 ll.)

311. I: 363.—Notice of *Letters on Russia, by Christ. Müller, Mayence, 1814*. (2 ll.)

312. I: 369.—Notice of sale of Solomon Gessner's cabinet of drawings and paintings. (10 ll.)

313. I: 374.—List of fourteen *German Journals of the Greatest Repute*. (½ p.)

ANALECTIC MAGAZINE. PHILADELPHIA.

314. IX: 86.—Note on *Leipsic Book Fair*, giving statistics. From the *London New Monthly Magazine*. (½ p.)

ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

315. I: 354.—Poem. *Doris* [*Doris*]. From the German of Haller. [From the London] *Monthly Magazine*. (1 col.)

316. I: 841.—Notes on Kotzebue at Weimar and Goethe's resignation from theatre directorship. (10 ll.)

317. II: 156.—Sketch of Körner and translation of two poems: *Death of Hofer* [*Andreas Hofers Tod*], and *On Rauch's Bust of Queen Louise, of Prussia* [*Vor Rauch's Büste der Königin Luise*]. (1 p.)

318. II: 180.—*Music History of Mozart's Requiem*. (1½ pp.)

319. II: 196.—Sketch, *Schiller the Poet*. (1 p.)

320. II: 197.—Poem, *The Ideals* [*Die Ideale*]. From the German of Schiller. From the [London] *Literary Gazette*. (11 stanzas.)

321. II: 198.—Sonnet, *The German Frontier Eagle* [*Der preussische Grenz-Adler*]. From the German of Körner.

322. II: 224.—*Life of Haydn, in a series of letters written at Vienna*. (6 pp.)

323. II: 230.—Biographical sketch of Mozart. From the London *Literary Gazette*. (2½ pp.)

324. II: 236.—Note on Kotzebue's return to Weimar. (7 ll.)

BOSTON WEEKLY MESSENGER. BOSTON.

325. VII: 14.—Obituary notice, *Professor Ebeling*. Translated from the *Hamburger Correspondenten*. (1 p.)

326. VII: 67.—Account of burning of Berlin theatre during rehearsal of Schiller's *Robbers*. (1 col.)

327. VII: 214.—Note from Berlin on establishment of new literary journal, by Kotzebue, at Jena. (6 ll.)

CHRISTIAN JOURNAL AND LITERARY REGISTER. NEW YORK.

328. I: 1.—*Character of Luther*. Abridged from the *British Review*. (4 pp.)

329. I: 17.—*Character and some Particulars in the Life of Philip Melancthon*. [With poem], *Death of Melancthon*. Abridged from the *British Review*. (4 pp.)

330. I: 59.—*Anecdote of Blücher*. (½ col.)

NORTH AMERICAN REVIEW. BOSTON.

331. IV: 132.—Notice of Asiatic travels and death of Baron Seezen, explorer under commission of the Duke of Saxe-Gotha. (2 pp.)

332. IV: 166.—Biographical sketch, *Michael Stiefel*, a reformer and mathematician, contemporary with Luther. By George Ticknor, then in Göttingen. (9 pp.)

333. IV: 201.—Poem, *Mignon*. Translated from the German of Goethe. [Signed] F. C. Gray. An excellent translation. (3 stanzas.)

334. IV: 217.—Review of *Aus meinem Leben. Dichtung und Wahrheit*. [Goethe]. 3 vols., Tübingen, 1811—13. By E. Everett. (45 pp.)

335. V: 139.—Note on new German books recently added to Harvard library. (7 ll.)

PORTFOLIO. PHILADELPHIA AND NEW YORK.

336. New series, XVII: 423.—Translation of Wieland's account of his interview with Napoleon, at Weimar, in 1808. (2 pp.)

337. New series, XVII: 436, 516.—Notices of classical and historical works from Germany, among others, Kotzebue's *Ancient History of Prussia* [*Preussens ältere Geschichte*]. Riga, 1808. (8 pp.)

338. New series, XVII: 449.—Quotation from Kotzebue. (2 ll.)

339. New series, XVII: 477.—Review of A. W. Schlegel's *Lectures on Dramatic Art and Literature* [*Vorlesungen über dramatische Kunst und Litteratur*]. Translated by John Black, London, 1815. (13 pp.)

340. New series, XVIII: 161.—Notices of German works, among others, Menzel's *Vermischte Nachrichten*. (1½ p.)

341. New series, XVIII: 171.—Odd birth, marriage and death notices from the *Hamburger Correspondenten*. (1 p.)

342. New series, XVIII: 505.—Prose extract. *On the Philosophy of Criticism* [*Über den Geist ächter Kritik*]. From the German of [A. W.] Schlegel. (2½ pp.)

QUARTERLY REVIEW. [Reprint]. NEW YORK.

343. XVII: 347.—Review of *Geschichte des Andreas Hofer*, Leipzig, 1817, and of *Beiträge zur neueren Kriegsgeschichte*, Berlin, 1816. (22 pp.)

1818

AMERICAN MONTHLY MAGAZINE AND CRITICAL REVIEW. NEW YORK.

344. III: 126.—Sketch of Baron C. W. de Humboldt. (3 pp.)

345. III: 132, 134.—Under *Intelligence*, notes on: a new book of stories, by Kotzebue, German universities, the death of Jung-Stilling, and Brockhaus' *Urania*, containing Schulze's poem *Die beraubte Rose*, with criticism from the *London Monthly Magazine*. (2 pp.)

346. III: 459.—Under *Intelligence*, notes on a new edition of Wieland's works, and a new journal, *Amerika dargestellt durch sich selbst*, with translations from the editorial prospectus. (1 col.)

347. IV: 137.—Notice of republication of *Amatonda, a Tale*. Translated from the German. (2 ll.)

348. IV: 142.—Notice of first two volumes of Tieck's German theatre [*Deutsches Theater*]. (5 ll.)

349. IV: 157.—Essay, *Literary and Scientific Progress in America*. [From] *Berliner Nachrichten*. (1 col.)

ANALECTIC MAGAZINE. PHILADELPHIA.

350. XI: 446.—Note on Schulze's poem, *Die bezauberte Rose*. From the *Edinburgh Review*. ( $\frac{1}{2}$  col.)

351. XI: 530.—Note on *Luther's Marriage*. From *The [London] Literary Gazette*. (1 col.)

352. XII: 82.—*Germany*.—Letter from a young American Clergyman abroad to his friend in Philadelphia. [Dated] Göttingen. (3 pp.)

353. XII: 258.—Extract from a Letter from a Gentleman in Dresden. [Dated] May 27, 1818. (1 p.)

354. XII: 438, 508.—Prose extracts, *The Caraccas*. From the third volume of Humboldt's *Travels*. ( $4\frac{1}{2}$  pp.)

ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

355. II: 251.—*New German Tragedy*.—From the [London] *Literary Gazette*.—*Guilt [Die Schuld]*. A Tragedy, in four Acts. By Adolphus Müllner. Outline of the plot and favorable criticism. (2 pp.)

356. II: 479.—*Selections from the Idyls of Gessner*. Translated into Verse. *The Navigation [Die Schifffahrt]*. "Report says this is the production of a lady of fashion." ( $\frac{1}{2}$  col.)

357. II: 484.—Note on the death of Jung-Stilling. (20 ll.)

358. III: 48.—*Description of the Bay of Naples*. Translated from Goethe's *Autobiography [Dichtung und Wahrheit]*. With a brief note on "the occasional appearance of another volume of Goethe's *Autobiography*." ( $2\frac{1}{2}$  pp.)

359. III: 71.—Sketch, *The Celebrated Beethoven*. (1 col.)

360. III: 115.—Extracts from *A Journey to London and Paris*, by Mr. Bretschneider, to illustrate the great credulity of the Germans. ( $\frac{3}{4}$  p.)

361. III: 118.—Poem, *Bust of the Late Queen Louise, of Prussia*. From the German of Brenner. (1 col.)

362. III: 120.—Note on *Tales addressed to his Sons [Geschichten für meine Söhne]*. By Kotzebue, soon to appear. (6 ll.)

363. III: 132.—Prose sketch, *Origin of Handel's Harmonious Blacksmith*. From the [London] *New Monthly Magazine*. (1 p.)

364. III: 230.—Extract from Dr. Adam Neale's *Travels through some parts of Germany*. [From the London] *Literary Gazette*, March, 1818. (2 pp.)

365. III: 253, 533.—Extracts from *Humboldt's Personal Narrative of his Travels*. [From the London] *Literary Gazette*. (4 pp.)

366. III: 274.—*Portrait of Anna Germaine de Staël Neckar, from the German of Mme. Frederica Brun*. [From the London] *Literary Gazette*, March, 1818. (3½ pp.)

367. III: 279.—Poem, *The Moss Rose* [*Die Moosrose*. Krummacher]. *From the German*. [Signed] *Trissino*. (½ col.)

368. III: 398.—Notice of a translation of Shakespeare, by the Messrs. Voss, father and son, soon to appear. (7 ll.)

369. III: 398.—Notice of *Undine, a Fairy Romance. Translated from the original German of Baron de la Motte Fouqué. By G. Soane. A. B.* (3 ll.)

370. III: 399.—*Song. From the German of Körner, entitled, Men and Boys* [*Männer und Buben*]. [Signed] *C. R.* (7 stanzas.)

371. III: 439.—Poem, *Prayer during Battle* [*Gebet während der Schlacht*]. *From the German of Körner. From the London Monthly Magazine*. (6 stanzas.)

372. III: 478.—*Sonnet, by Körner. Composed, as he lay dangerously wounded in a wood, on the night of the 17th of June, 1813* [*Abschied vom Leben*]. *From the* [London] *Literary Gazette*. [Signed] *C. R. . . . .g.*

373. IV: 46.—Poem, *The Oaks* [*Die Eichen*]. *From Körner. Written when Germany was under the French yoke, 1811. From the* [London] *Literary Gazette, July, 1818*. [Signed] *C. R. . . . .g.* (8 stanzas.)

374. IV: 86.—Poem, *Through!* [*Durch*]. *A Seal, having the device of an arrow piercing a cloud, cut upon it, with the motto Through!, occasioned the following lines from the pen of the German poet and soldier, Körner. From the* [London] *Literary Gazette*. [Signed] *C. R.* (8 stanzas.)

375. IV: 127.—Poem, *The Sword Song* [*Schwertlied*]. *By Körner. With introductory note.* (16 stanzas.)

376. IV: 129.—Prose extracts, *Traditions on the Banks of the Rhine. An Autumn on the Rhine. 8vo. 1818. From the* [London] *Literary Gazette. August. 1818.* (4 pp.)

377. IV: 208.—“Mr. Soane has in the press. *Undine, a fairy Romance, translated from the German of Baron de la Motte Fouqué.*” (3 ll.)

BOSTON WEEKLY MESSENGER. BOSTON.

378. VIII: 33.—Note on the library of Prof. Ebeling, of Hamburg, having been purchased by Mr. Thorndyke, of Boston, and presented to Harvard. (6 ll.)



## CHRISTIAN DISCIPLE. BOSTON.

379. VI: 283.—*Sketches of Martin Luther. From The Christian Reformer.* (2½ pp.)

380. VI: 371.—Note on cultural superiority of Prussian Jews, which is attributed largely to the influence of Moses Mendelssohn. (1 col.)

## EVANGELICAL GUARDIAN AND REVIEW. NEW YORK.

381. II: 192.—Notice that a translation of *Lectures on the History of Literature* [*Geschichte der alten und neuen Litteratur*] by F. Schlegel, is in press. (2 ll.)

## NORTH AMERICAN REVIEW. BOSTON.

382. VI: 251.—Poem, *The Proem of Klopstock's Messiah. Translated by S. Gilman.* (1 p.)

383. VI: 274.—Critical notice of Göttingen University, by W. Tudor. (2 pp.)

384. VII: 288.—Notice of Professor Ebeling's extensive library, its purchase and presentation to Harvard, by Mr. Thorndyke, of Boston. (14 ll.)

385. VIII: 208.—Account of Professor Ebeling's library, its purchase and presentation to Harvard by Mr. Thorndyke, of Boston. (3 pp.)

## PORTFOLIO. PHILADELPHIA AND NEW YORK.

386. New series, XIX: 184.—Essay, *The Three Dramatic Unities* [*Nachteile der allzu engen Regeln hierüber*]. From the German of [A. W.] Schlegel. (6 pp.)

387. New series, XIX: 395.—Notice of a new work, not named, recently published at Paris, by M. Humboldt. (½ p.)

388. New series, XX: 184.—Criticism of *Ausgewählte Briefe von C. M. Wieland*, 4 Bde, Zürich, 1500 [misprint for 1815]. From [Paris] *Journal des Savans*. (10 pp.)

389. New series, XX: 348.—Prose sketch, *On the Character of Christianity.* From the German of Schlegel. (3 pp.)

## WEEKLY VISITOR AND LADIES' MUSEUM. NEW YORK.

390. II: 221.—Poem, *The Moss Rose* [*Die Moosrose*. Krummacher]. From the German. [Signed] Isabel. (18 ll.)

391. II: 295.—Extract from *Travels through some parts of Germany*. . . . By Adam Neale. From the [London] *Literary Gazette*. (3 pp.)

392. II: 392.—Prose sketch, *The Virtuous Wife*, From the German, by a student. From Poulson's *American Daily Advertiser*. (1 p.)

## 1819

AMERICAN MONTHLY MAGAZINE AND CRITICAL REVIEW. NEW YORK.

393. IV: 293.—Notice of *Poems in the German language*. By Jos. Charles Mellish. The author was formerly a resident of Weimar, and a friend of Goethe and Schiller. (½ col.)

ANALECTIC MAGAZINE. PHILADELPHIA.

394. XIII: 87.—*Observations on the Catalogue of the Leipzig Fair of 1818*, [from the] *Journal Général de la Littérature Etrangère*. (½ p.)

395. XIII: 261.—Notice of *An Autumn near the Rhine*, Longman and Co. (1 p.)

396. XIII: 403.—*Masquerade at Berlin*, communicated by Professor Boettiger, [from the Paris] *Journal of Belles Letters*. (4 pp.)

397. XIII: 459. XIV: 8.—*Gessner and his Works*. [Signed] B. (19 pp.)

398. XIII: 501.—Review of *Personal Narrative of Travels to the Equinoctial Regions of the New Continent*, by Alex. de Humboldt and Aimé Bonpland. London, 1819. [From the Paris] *Journal of Belles Letters*. (5 pp.)

399. XIV: 99.—Review of *Travels through some Parts of Germany, Poland, Moldavia and Turkey*. By Adam Neale, London, 1818. [From the London] *Monthly Review*. (6 pp.)

400. XIV: 149.—*Manners and Social Intercourse in Germany*. [From] *An Autumn near the Rhine*. (1½ pp.)

401. XIV: 167.—*Libraries in Germany*. Statistics. (1 col.)

402. XIV: 278.—*Account of the death of Augustus von Kotzebue*. [From the London] *Literary Gazette*. (5 pp.)

ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

403. IV: 270.—A note. *Conrad Gessner*. (12 ll.)

404. IV: 285.—*Sonnet from Körner. Her Departure from the Fountain* [Als sie vom Brunnen Abschied nahm]. [Signed] C. D.

405. IV: 351.—*Christian Wolf. A true Story*. From the German. From *Blackwood's Edinburgh Magazine*, September, 1818. (10 pp.)

406. IV: 366.—*Sketch of Martin Luther*, and extract from his writings in translation. (1 col.)

407. IV: 407.—Poem. *The Dead Soldier*. From the German of Lavater. [From] *La Belle Assemblée*, December, 1818. (5 stanzas.)

407a. IV: 465.—Prose, *Confessions of a Murderer*. *Goschens Diary* ...No. 1. "The following striking narrative is translated from the mss. memoirs of the late Rev. Dr. Gottlieb M. Goschen, a Catholic clergyman of great eminence in the city of Ratisbon." *From Blackwood's Edinburgh Magazine*. (3 pp.)

408. V: 87.—Poem, *The Elements* [*Die Elemente*]. *From Bürger*. (13 stanzas.)

409. V: 189.—Prose extract, *Kotzebue on Las Cases, an Adherent of Bonaparte*. (1 col.)

410. V: 248.—Two poems translated from the German by a young English Officer, in 1813: *The Rhine and Tyrolese War Song*. *From the Scots Magazine*. (4 stanzas each.)

411. V: 321, 358.—*Biographical Sketch of the Life of Augustus von Kotzebue*. *From the* [London] *Literary Gazette*. (6 pp.)

412. V: 326.—*Statistics of German libraries*. (½ col.)

412a. V: 407.—Poem, *The five Oaks of Dalwitz* [*Die Eichen*]. *From the German of Körner*. (4 stanzas.)

413. V: 486.—Two anecdotes of Lessing. *Absence of Mind*. (½ col.)

414. VI: 127.—Poem, *Lines from the German of the late Prince Louis, of Prussia*. (26 ll.)

415. VI: 207.—*Song* [*Lied*]. *From the German of F. W. Gleim*. *From the London Magazine*. (30 ll.)

BOSTON WEEKLY MESSENGER. BOSTON.

416. VIII: 528, 530, 564, 581.—Accounts of Kotzebue, his assassination, and of Sand, his assassin. (3 pp.)

417. VIII: 819.—Note on unveiling of a statue of Blücher, quoting in the original the stanza from Goethe inscribed thereon. (½ col.)

418. IX: 78.—Sketch of *Blücher's life and death*. (1 col.)

419. IX: 229.—Sketch of Görres, editor of the *Rheinischer Merkur*, and of his persecution, with translation of an extract from his self-defense. (1 col.)

CHRISTIAN DISCIPLE. BOSTON.

420. VII: 293.—Poem, *Eichhorn's Ode to the Prophets*. "The following lines are a translation of Verses prefixed to his recent work on the Hebrew Prophets." In reality the verses are from Herder. Cf. VIII: 233. (1 p.)

CHRISTIAN (MONTHLY) SPECTATOR. NEW HAVEN.

421. I: 317.—*Statistics of German libraries*. (1 col.)

## LADIES' MAGAZINE. SAVANNAH, GEORGIA.

422. I: 173.—Notice of *Life of Luther, the Reformer*. (1 l.)

## LATTER DAY LUMINARY. PHILADELPHIA.

423. I: 472.—*Comparison between the North Americans and the Ancient Germans*, attempting to show that "the Germans and the Americans [Indians] must be the same people." (1 p.)

## PORTFOLIO. PHILADELPHIA AND NEW YORK.

424. New series, XXI: 425.—Notice of first three volumes of *Goethe's Sketch of his own Life. Poetry and Opinions* [*Dichtung und Wahrheit*]. Tübingen. (½ p.)

425. New series, XXII: 170.—Notice of Voss' translation of Shakespeare, just appearing. (1 p.)

426. New series, XXII: 293.—Prose sketch, *On the Character of the Ancient Romans, from the German of Schlegel*. (3 pp.)

427. New series, XXII: 383.—Prose sketch, *On the Tragic and Comic Spirit* [*Wesen des Tragischen und Komischen*]. From the German of [A. W.] Schlegel. (2 pp.)

428. New series, XXII: 519.—Notice of founding, in New York, of a journal, *Der Deutsche Freund*, by Mr. Schaeffer, the object of which is "to promote the knowledge of German literature in this country, and of American literature abroad." (½ p.)

429. New series, XXII: 520.—Under *Literary Intelligence*, an article urging closer literary relationships between America and Germany. Goethe and Voss are mentioned. (1½ pp.)

## WESTERN REVIEW. LEXINGTON, KENTUCKY.

430. I: 124.—Critical notice of *Mme. de Staël's De L'Allemagne*. (½ p.)

431. I: 125.—Poem, *The Swan and the Eagle*. "The following is a versification of a dialogue between the Swan and the Eagle, the original of which is translated into French prose by Mme. de Staël, from the German of A. W. Schlegel." [Signed] U. (10 stanzas.)

432. I: 190.—*A free translation of an Idyl* [*Morgenlied*] from Gessner. [Signed] U. (1 p.)

1820

## ANALECTIC MAGAZINE. PHILADELPHIA.

433. Series II. I: 84.—Note on recent disturbances in German universities. (15 ll.)

434. Series II, I: 252.—*Kotzebuana*. From a collection of brief extracts from Kotzebue's works compiled by Mr. Muchler, of Berlin. (1 col.)

435. Series II, I: 431.—An account of *Königstein on Elbe*, with colored lithograph. From Neale's *Travels in Germany*. (2 pp.)

436. Series II, II: 475.—*Extracts from Jacob's Views of Germany, London, 1820.* (6 pp.)

ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

437. VI: 289.—Review, with extracts, of *Guilt, or the Anniversary [Die Schuld. Translated by Gillies]. A Tragedy, from the German of Adolphus Müllner. From Blackwood's [Edinburgh] Magazine.* Review is very favorable. (15 pp.)

438. VI: 353.—*Character of Shakespeare's Poetry. From the introduction to the German translation by Voss, (now publishing).* [From the London] *New Monthly Magazine.* (4½ pp.)

439. VI: 358.—*Kotzebiana.* From a collection of brief extracts from Kotzebue's works, compiled by Mr. Muchler, of Berlin. (1 col.)

CHRISTIAN DISCIPLE. BOSTON.

440. VIII: 233, 417.—Translation of *Herder's Letters Relating to the Study of Divinity. Letters I and II [Briefe das Studium der Theologie betreffend].* Continued, cf. No. 473. (17 pp.)

441. VIII: 243.—*Character of Zollikoffer.* (10 pp.)

CHRISTIAN (MONTHLY) SPECTATOR. NEW HAVEN.

442. II: 155.—*Notices of Bonn and Leipzig universities, and on Ersch und Gruber's Encyclopädie der Wissenschaften und Künste.* (½ col.)

LITERARY AND SCIENTIFIC REPOSITORY. NEW YORK.

443. I: 540.—Notice of translation of Humboldt's *Travels*, by Helen M. Williams, London, 1820. (4 ll.)

NORTH AMERICAN REVIEW. BOSTON.

444. XI: 1.—Review of *Der Deutsche in Nord Amerika. Von Fürstenwäther, Tübingen, 1818.* By E. Everett. (18 pp.)

445. XI: 138.—In an article on *Mme. de Staël* a paragraph on the independence of her views with regard to German literature. (½ p.)

PORTFOLIO. PHILADELPHIA AND NEW YORK.

446. New series, XXIII: 183.—Essay, *Freedom of the Press.* [By Friedrich von Gentz. Cf. Portfolio, XXIII: 255]. *From the Wiener Vierteljahresschrift, January, 1818.* (40 pp.)

447. New series, XXIII: 255.—Short article urging more study of the German language in America, and mentioning New York papers which devote themselves to its culture. (½ p.)



448. New series, XXIII: 510.—Notice of a new monthly, *Amerika dargestellt durch sich selbst*. Published by Göschen, Leipsic. ( $\frac{1}{2}$  p.)

449. New series, XXIV: 166.—*Character of Hamlet. Translated from Wilhelm Meister's Apprenticeship [Lehrjahre]. By Goethe.* (5 pp.)

450. New series, XXIV: 173.—*Extracts from Kotzebue's Observations on Society.* ( $3\frac{1}{2}$  pp.)

451. New series, XXIV: 365.—In review of *An Agreeable Man.—Society in London, London, 1819; New York, 1820*, paragraph on the insufferable dullness of the agreeable man in Germany. (10 ll.)

452. New series, XXIV: 387.—Poem, *Amyntas [Amyntas]. An Idyl, by Solomon Gessner.* ( $3\frac{1}{2}$  pp.)

453. New series, XXIV: 490.—*Christian Wolf. A True Story. From the German. Cf. No. 405.* (14 pp.)

QUARTERLY REVIEW. [Reprint]. NEW YORK.

454. XXIII: 434.—Review of several English and German works dealing with the state of society in Germany, the universities, the Burschenschaften, Kotzebue's assassination and his murderer, Sand. (20 pp.)

(HUNT'S) WESTERN REVIEW. LEXINGTON, KY.

455. II: 123.—Poem. "The following is a free translation from Mme. de Staël's French, of Joan of Arc's Adieu to Vaucouleurs, as it is given by Schiller in his play, *Jeanne d'Arc*." [*Die Jungfrau von Orleans*]. [Signed] U. (2 pp.)

456. II: 125.—Poem, *A Serenade. Translated from Gessner* [Signed] U. (6 stanzas.)

457. II: 319.—Poem, *Dithyrambus. (Freund, versäume nicht zu leben).* From the German of Kleist. [Signed] U. and Y. ( $\frac{1}{2}$  p.)

1821

ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

458. VIII: 171, 434, 465.—*German Descriptions of Hogarth's Works. By Lichtenberg. From Baldwin's London Magazine. August, 1820.* (10 pp.)

459. VIII: 327.—*Doctor Faustus. From Baldwin's London Magazine. August, 1820.* (12 pp.)

460. VIII: 491.—*Theodore Körner's Prayer during Battle [Gebet während der Schlacht]. Composed about an hour before his death, and beautifully set to music by Himmel. Translated by a Foreigner.* (6 stanzas.)

461. IX: 58.—Poem, *Eve of St. John, the Baptist. From the German*. "I picked up the following ditty one evening of last July, in the beautiful village of Blankenese on the Elbe. . . . I transcribed it from an almanack lent me by my host, and in which the name of the author is given.—Frederick Stricker. . . . *The St. John's Wort*." (3 stanzas.)

462. IX: 94.—Sketch, *Charles Theodore Körner*. [From the London] *New Monthly Magazine*. January, 1821. (3 pp.)

463. IX: 106.—Poem, *Knight Toggenburg* [*Ritter Toggenburg*]. By Schiller. (10 stanzas.)

464. IX: 209.—Tale, *Hans Heiling's Rocks* [*Hans Heilings Felsen*]. A Bohemian Legend. By Körner. [From] *Blackwood's Magazine*. (8 pp.)

465. IX: 255.—Essay, *On the Songs of People of Gothic, or Teutonic Race*. [From the] *London Magazine*. Contains several German poems in translation, one from Jung's biography and one from *Wunderhorn*. (4 pp.)

466. IX: 289.—Sketch, *Major Schill*, with translation of a poem in his honor. [*Es zog aus Berlin*. Arndt]. *From the English Magazines*, May. (5 pp.)

467. IX: 305.—Poem, *Extract from Henry Schultze*. Just published. (1½ p.)

468. IX: 409, 469.—Review of *Humboldt's and Bonpland's Travels*, [Personal narrative. . . . Translated by H. Maria Williams. London, 1821]. From the *London Magazine*, June, 1821. (10 pp.)

469. X: 72.—*The Harp* [*Die Harfe*]. A Tale. By C. T. Körner. From the [London] *New Monthly Magazine*. (2 pp.)

470. X: 154.—Poem, *Erlkoenig*. By Goethe. (8 stanzas.)

471. X: 189.—Poem, *The Midnight Embrace*. A Legendary Song. From the original German. (10 stanzas.)

472. X: 198.—*Humboldt's Personal Narrative*. Extracts. (2 pp.)

CHRISTIAN DISCIPLE. BOSTON.

473. IX: 1, 81, 171, 241.—*Herder's Letters relating to the Study of Divinity* [*Briefe das Studium der Theologie betreffend*]. Continuation, cf. no. 440. (38 pp.)

LITERARY AND SCIENTIFIC REPOSITORY. NEW YORK.

474. III: 411.—Review of *Gedichte von Fr. Schiller, Zweyte Etut Ausgabe*. Aachen, 1812. Forstmann; and. *Poems and Translations from Schiller*, London, 1821. Sketches German literature from Luther's day, and deals with inadequate translations of Schiller, giving numerous examples, [*Der Handschuh, Das Lied von der Glocke, Die Kindesmörderin, Die Ideale*]. (16 pp.)

## LITERARY GAZETTE. PHILADELPHIA.

475. I: 85.—Notice of *The German Correspondent*. A journal just founded in New York, the purpose of which is "to present a view of the civil, literary and scientific state of Germany." (1 col.)

476. I: 273.—*Biographical notices of Körner, Schenkendorf and Schultze*, [sic] *three modern German Poets, From Constable's Magazine* [London]. (3½ pp.)

477. I: 309.—*Interesting Particulars of the German Poet Klopstock, from the Journal of a recent Traveller on the Continent*. (2 cols.)

478. I: 416.—Note on an uprising of young men in Freiburg in Breisgau, Germany, caused by the first presentation there of Schiller's drama, *The Robbers* [*Die Räuber*]. (15 ll.)

479. I: 475, 486.—*Extracts from Humboldt's Travels in South America*. [Translated by Maria Williams, London, 1821]. (5 pp.)

480. I: 636.—Essay, *German Popular and Traditionary Literature*, with translation of a story, *Peter Klaus, the Goatherd*, the source of Irving's *Rip Van Winkle*. From the [London] *New Monthly Magazine*. (3 pp.)

481. I: 729.—Story, *The Brothers* [*Eine großmüthige Handlung aus der neuesten Geschichte*]. From the German of Schiller. From the [London] *New Monthly Magazine*. (2 pp.)

## MISSIONARY HERALD. BOSTON.

482. XVII: 94.—Letter from Eisenach containing a description of Luther's room in the Wartburg. (1 col.)

## NEW MONTHLY MAGAZINE. [Reprint]. PHILADELPHIA AND NEW YORK.

483. I: 65.—Biographical sketch, *German Authors*, No. 1. *Körner*. (11 pp.)

484. I: 121.—Poem, *Knight Toggenburg* [*Ritter Toggenburg*]. From the German of Schiller. Translated by Mr. Bowring. (10 stanzas.)

485. I: 206.—Biographical sketch. *German Authors*. No. 2. *Schiller*. (16 pp.)

486. I: 294.—Essay, *Germany. Past and Present*. Its politics and culture. (10 pp.)

487. I: 401.—Essay, *On German Criticism*. Its mystical tendencies. (10 pp.)

488. I: 670.—*The Harp* [*Die Harfe*]. A Tale. From the German of the poet, *Körner*. Addressed to such as believe in the agency of spirits. (3 pp.)

489. II: 146, 357, 569.—Essay, *German Popular and Traditionary Literature*, containing numerous legends, among others, *Peter Klaus, the Goatherd, source of Irving's Rip Van Winkle*. (22 pp.)

490. II: 249.—Story, *The Brothers* [*Eine grossmüthige Handlung aus der neuesten Geschichte*]. *An Anecdote from the German of Schiller*. (2½ pp.)

491. II: 314.—*Humboldt's Travels*. An extract from *Personal narrative*. . . . Translated by Maria Williams. London, 1821. (4½ pp.)

492. II: 495.—Poem, *Cain on the Sea Shore* [*Kain am Ufer des Meeres*]. *From the German of* [Fr. L.] *Stolberg*. [Signed] G. (7 stanzas.)

493. II: 533.—*A Winter Night Story. From the German. The First Spring*. [Signed] G. H. (5 pp.)

494. II: 563.—*German Literature. The Mines of the East. Fundgruben des Orients*. Folio, Vienna. 1809-18. (3 pp.)

#### NORTH AMERICAN REVIEW. BOSTON.

495. XII: 52.—Mention of Goethe's *Werter*. (5 ll.)

#### PORTFOLIO. PHILADELPHIA AND NEW YORK.

496. New series, XXVI: 136.—*Baron Humboldt's Personal Narrative*. Extracts. (13 pp.)

496a. New series, XXVI: 175.—Sketch, *Major Schill*, containing a poem in his honor [*Es zog aus Berlin*, Arndt]. *From the London Magazine*. (9 pp.)

497. New series, XXVI: 503.—Note on a new journal, *Die Muse*, founded by Kind, at Leipsic. (7 ll.)

#### QUARTERLY REVIEW. [Reprint]. BOSTON.

498. XXV: 276.—Notice of *Undine*, by Fouqué. Translated by Geo. Soane. (2 ll.)

499. XXV: 276.—Notice of *Specimens of the German Lyric Poets*. (3 ll.)

500. XXVI: 273.—Notice of *Faustus*. *From the German of Goethe*. (1 l.)

501. XXVI: 275.—Notice of *Tales from Wetzlar*, developing the authentic particulars on which the "Sorrows of Werter" were founded. By Major James Bell. (2 ll.)

1822

## AMERICAN METHODIST MAGAZINE. NEW YORK.

502. V: 360.—Poem, *The Garden of the Grave*. From the *German of Blindemann*. (3 stanzas.)

## ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

503. XI: 114.—*Specimens of the German Lyric Poets, Consisting of Translations, etc.* 1822. Contains the poems, *The Fisher* [Der Fischer Goethe]; *Song* [Mignon. Goethe]; *Mary, Queen of Scots* [Maria Stuart. Schiller]; *Spring* [Der Frühling. Salis]; *Love's Witchcraft* [Liebeszauber. Bürger]. [From the] *European Magazine*. (2 pp.)

504. XI: 178.—Story, *Rose in January*. Wieland's narration of a personal amour. From the *English Magazines*. April. (7 pp.)

505. XI: 194.—*Peter Klaus. The Legend of the Goatherd*.—*Rip Van Winkle*. With reference to source, *Busching's Popular Tales*, in an introductory note. (2 pp.)

506. XI: 310.—Poem, *The Diver* [Der Taucher]. Translated from the *German of Schiller*. (27 stanzas.)

507. XI: 350.—Story *The Silver Mine of Zellerfeld*. From the *German*. [From the] *European Magazine*. April. (6 pp.)

508. XI: 368.—Poem, *Lines by Schiller* [Chor. Braut v. Messina. II, 4]. (½ col.)

## MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

509. I: 252.—*Casanova's Adventures in Warsaw*. From the *German*. With introductory note. From the *Edinburgh Review*. (22 pp.)

510. I: 329.—Review of continuation of *Goethe's Wilhelm Meister*, under the title, *Perigrinations; or, the Self-Deniers* [Wanderjahre, oder die Entsagenden]. Contains a translation of the first chapter, *The Flight into Egypt* [Die Flucht nach Aegypten]. (6 pp.)

## NEW MONTHLY MAGAZINE. [Reprint]. NEW YORK AND BOSTON.

511. III: 56.—Criticism, *Alfieri's Filippo and Schiller's Don Carlos*. Extracts in translation. Signed M. (7 pp.)

512. III: 145.—Criticism, *On the German Drama*. Discusses the chief plays of Schiller, Kotzebue and Iffland. Signed M. M. (9 pp.)

513. III: 171.—*Casanova's Visit to Haller and Voltaire*. With introductory note. (8 pp.)

514. III: 289.—*German Popular and Traditionary Literature*. A review of *Grimm's Kinder- und Hausmärchen*. Extracts. (8 pp.)

515. IV: 309.—Poem, *The Rosebud* [Heidenröslein]. From the *German of Goethe*. [Signed] U. (3 stanzas.)



516. IV: 521.—Review, *Memoirs of Goethe. Aus meinem Leben [Dichtung und Wahrheit], von Goethe.* (7 pp.)

## NORTH AMERICAN REVIEW. BOSTON.

517. XIV: 277.—Extract from *Fr. Schlegel's Lectures.* (½ p.)
518. XIV: 283.—Comment on the Schlegels, Wieland and Goethe in an essay on *Aristophanes and Socrates.* (1 p.)
519. XIV: 435.—Extract from *Humboldt's Essai Politique sur le Royaume de la Nouvelle Espagne.* Translated by Mr. Black. (2 pp.)
520. XIV: 463.—Notice of *Minstrel Love [Sängerliebe], from the German of the author of Undine [Fouqué].* By George Soane. (2 ll.)

## PORTFOLIO. PHILADELPHIA AND NEW YORK.

521. New series, XXVII: 316.—Review of *Sappho; a Tragedy in V Acts.* Translated from the German of F. Grillparzer. Black. 1820. Extracts. (4 pp.)
522. New series, XXVIII: 144.—*Peter Klaus. The Legend of the Goatherd. Rip Van Winkle.* (2½ pp.)
523. New series, XXVIII: 182.—Story, *Last Will and Testament. The House of Weeping* [Chapter 1 of *Flegeljahre*]. From the German of Richter. (7 pp.)
524. New series, XXVIII: 531.—Critical remarks on "the horrors of German mystic poetry." By Mr. Preston in *The Royal Academy Transactions.* Bürger is mentioned. (½ p.)

## QUARTERLY REVIEW. [Reprint]. BOSTON.

525. XXVII: 559.—Notice of *Specimens of the German Lyric Poets.* (2 ll.)
526. XXVIII: 266.—Notice of *Don Carlos. A Tragedy.* Translated and rendered into English Verse from the German of Schiller, and adapted to the English Stage. (2 ll.)
527. XXVIII: 269.—Notice of *German Popular Stories, translated from the Kinder- und Hausmärchen of M. M. Grimm.* (3 ll.)

## RELIGIOUS INQUIRER. HARTFORD.

528. I: 103.—*Parable, from the German of Herder. The Offspring of Mercy [Das Kind der Barmherzigkeit].* (½ col.)

## THEOLOGICAL REVIEW AND GENERAL REPOSITORY. BALTIMORE.

529. I: 298.—*Commemoration of Martin Luther. Account of the unvelling of a statue in his honor at Wittenberg, October, 13, 1821.* (1 p.)

## 1823

ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

530. XIII: 20.—Review of *Grimm's Fairy Tales*, [*Kinder- und Hausmärchen*]. London, 1823. Reproduces *Jorinda and Jorindel*. (2½ pp.)

531. XIV: 12.—Story, *The Dice*. Translated from the German. From the *London Magazine*. August, 1823. (14 pp.)

CANADIAN MAGAZINE AND LITERARY REPOSITORY. MONTREAL.

532. I: 322.—*Bürger's Leonora* [*Lenore*]. Discussion, quotations from Mme. de Staël, and translation [Signed] A. (4½ pp.)

CHRISTIAN ADVOCATE. PHILADELPHIA.

533. I: 287.—Two notes on the celebrated traveller Humboldt. (20 ll.)

MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

534. III: 88.—Notice of *The Disgraceful Proceedings of the Universities, Lyceums and Gymnasias of Germany*,....By K. M. E. Fabricius. (9 ll.)

535. III: 91.—Notice of *Auswahl aus Klopstocks Nachlass*, soon to appear. (15 ll.)

536. III: 388.—"A translation of Goethe's *Wilhelm Meister* is printing." (1 l.)

537. III: 392.—Comment on the lack of knowledge of German literature in England, and on the value of such knowledge. From the *London Magazine*. (1 p.)

NEW MONTHLY MAGAZINE. [Reprint]. BOSTON.

538. V: 540.—Poem, *The Diver* [*Der Taucher*]. Schiller. A Ballad from the German. [Signed] G[eorge] O[laus] B[orrow]. (27 stanzas.)

539. VI: 50.—Poem, *The Gods of Greece* [*Die Götter Griechenlands*]. From Schiller. (17 stanzas.)

540. VI: 60.—Poem, *The Wild Huntsman*. [Signed] F[elicia] H[emans]. Embodying the German legend of *der wilde Jäger*. (6 stanzas.)

NEW YORK MIRROR AND LADIES' LITERARY GAZETTE. NEW YORK.

541. I: 14.—*Charlotte and Werter*. An anecdote. (10 ll.)

542. I: 91.—Notice of performance of *Pizarro-Rolla* [*Der Spanier in Peru, oder Rollas Tod*. Kotzebue], in the Brighton Theatre, N. Y. (10 ll.)

543. I: 93.—Quotation from Zimmermann. (5 ll.)
544. I: 109.—Story, *The Obstinate Wager* [*Die hartnäckige Wette*. Kotzebue]. (½ col.)
545. I: 118.—Quotation from Zimmermann. (5 ll.)
546. I: 173.—Anecdote from Zimmermann. (9 ll.)

## NORTH AMERICAN REVIEW. BOSTON.

547. XVI: 1.—Review of *Voyage aux Régions équinoxiales du Nouveau Continent*,..... Par Alexander de Humboldt et Aimé Bonpland. By E. E. Everett. (30 pp.)

548. XVI: 203.—Review of *Constantinopolus und der Bosphorus örtlich und geschichtlich beschrieben* von Joseph von Hammer. Pesth. 1822. By E. E. Everett. (18 pp.)

549. XVI: 283.—Review of *Das Goldene Vliess*. Von Franz Grillparzer. Wien 1822. By N. L. Frothingham. (17 pp.)

550. XVI: 397.—Review of *Friedrich von Schillers Leben, aus theils gedruckten, theils ungedruckten Nachrichten, nebst gedrängter Übersicht seiner poetischen Werke*. Herausgegeben von Heinrich Doering. Weimar. 1822. Review by A. H. Everett. (8 pp.)

551. XVI: 425.—Review of *Römische Geschichte*, von B. G. Niebuhr. 2 Bde. Berlin, 1811 und 1812. Review by E. E. Everett. (20 pp.)

552. XVII: 91.—*Schmidt and Gall on America*. Review of *Versuch über den politischen Zustand der Vereinigten Staaten von Nord Amerika*, etc. Von Friedrich Schmidt. Stuttgart und Tübingen, 1822; and, *Meine Auswanderung nach den Vereinigten Staaten in Nord Amerika*, etc. Von Ludwig Gall. Treves, 1822. Review by E. E. Everett. (17 pp.)

553. XVII: 268.—Review. *Schiller's Minor Poems*. *Friedrich von Schillers Gedichte*. By George Bancroft. Contains good translations of, *The Ideal* [*Die Ideale*]; *Hope* [*Die Hoffnung*]; *The Complaint of Ceres* [*Klage der Ceres*]; *Fridolin, or the Journey to the Forge* [*Der Gang nach dem Eisenhammer*]; *The Dignity of Woman* [*Würde der Frauen*]. (20 pp.)

## PORTFOLIO. PHILADELPHIA AND NEW YORK.

554. New series, XXIX: 174.—Note on J. Thiersch's excellent translation of Pindar into German verse. (5 ll.)

555. New series, XXIX: 439.—"Another part of the Life of Goethe is expected at the Easter Fair." (1 l.)

556. New series, XXX: 245.—Poem, *The Usurer*. From the French of Cellert. (5 stanzas)

557. New series, XXX: 435.—Critical notice of Mr. Friedrich Schmidt's *Travels in America*. (1 p.)

## QUARTERLY REVIEW. [Reprint]. BOSTON.

558. XXIX: 373.—Criticism, *Schiller's Don Carlos*. (1 p.)

559. XXIX: 427.—Sketch of the influence of the French stage upon Germany, naming the German dramatists of note from Gryphius to Kotzebue. (2 pp.)

560. XXX: 293.—Notice of *Mary Stuart, a Tragedy; The Maid of Orleans, a Tragedy. From the German of Fr. Schiller. With a Life of the Author, by Rev. J. Salvin.* (2 ll.)

561. XXX: 293.—*Lorenzo, the Outcast Son; a tragic Drama, founded on Schiller's celebrated play, called "the Robbers" [Die Räuber].* (2 ll.)

## 1824

## ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

562. XIV: 284.—Poem, *Mountain Song [Berglied]. From the German of Schiller. By George Olaus Borrow.* (6 stanzas.)

563. XIV: 344.—*Ode to a Mountain Torrent. From the German By George Olaus Borrow. [From the London] Monthly Magazine* (½ p.)

564. XIV: 439.—Poem, *The Erl-King [Erlkönig]. By Goethe. From the German. By George Olaus Borrow.* (8 stanzas.)

565. Series II, I: 203.—*German Epigrams. From Zeiler [2]; Weckherlin [2]; Zingreff [1]; Opitz [3]; Olearius [3]; Logau [2]; Paulin [1]; C. Gryphius [1]; Besser [2]; Wernicke [4]; Fleming [1].* (1 p.)

566. Series II, I: 274.—Poem, *The Moss Rose. Versification of Die Moosrose, by Krummacher.* (6 stanzas.)

567. Series II, I: 285.—Poem, *For a Catch. From the German.* (2 stanzas.)

## ATLANTIC MAGAZINE. NEW YORK.

568. I: 139.—A story in verse, *Michael Hildesheim, or the Evil Effects of Profane Swearing. A Tale from the German of Hans von Hochberger. [Signed] P.* (21 stanzas.)

569. I: 470.—Poem, *The Child Murdress [Die Kindesmörderin. Schiller].* (27 stanzas.)

570. II: 50.—*Tristan, the Grave. A German Story. Continued of No. 624.* (6 pp.)

## CANADIAN MAGAZINE AND LITERARY REPOSITORY. MONTREAL.

571. II: 548.—*View of America and its Native Tribes. By Alexander von Humboldt. Paris. 1823.* (8 pp.)

572. III: 211.—Poem, *The Rose Bud* [Heidenröslein]. *From the German of Goethe*. [Signed] T. (3 stanzas.)

573. III: 434.—Poem, *From the German*.—*For a Catch*. (2 stanzas.)

CHRISTIAN ADVOCATE. PHILADELPHIA.

574. II: 363.—Review of *Life of Luther, embracing an Account of the Early Progress of the Reformation*. By Alexander Bower. Phila. J. Hogan. 1834. (4½ pp.)

COLUMBIAN HISTORIAN. NEW RICHMOND.

575. I: 96.—*Humboldt's Views of the Cordilleras*. Extracts. (9 pp.)

MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

576. IV: 92.—Summary of the catalogue of the Michaelmas Fair at Leipsic. Many writers and works mentioned. (1 p.)

577. IV: 93.—Adverse criticism on the founding of a Goethe Society in Berlin. (15 ll.)

578. IV: 96.—Note on translation of *Morning Communion with God for every Day in the Year*, by Sturm, author of the *Reflections*. (2 ll.)

579. IV: 301.—*Analecta from Jean Paul Friedrich Richter, by the Author of Confessions of an English Opium Eater*. [From the] *London Magazine*. (6 pp.)

580. IV: 307.—Poem, *The Grave* [Das Grab]. *From the German of Salis, by Lord Francis Gower*. (5 stanzas.)

581. IV: 480.—Notice of *The Memoirs of the Celebrated Goethe, the Voltaire of Germany*. (2 ll.)

582. V: 116.—Notice of Maria William's translation of *Humboldt's Travels in South America*. (2 ll.)

583. V: 316.—Review of *A Tour in Germany in 1820—22*. By John Russell. Extracts on Kotzebue; Sand; Weimar, the German Athens; Goethe; Schiller and others. *From the Edinburgh Magazine*. (20 pp.)

584. V: 519.—Notice of *Krummacher's Parables*. Translated by F. Schoberl. London. Ackermann, 1824. Three parables are reproduced. *From the [London] Monthly Magazine*. (2 pp.)

NEW MONTHLY MAGAZINE. [Reprint]. BOSTON.

585. VII: 235.—Story, *The Crown of Victory* [Der Stegeskranz]. *A Tale from La Motte Fouqué*. (10 pp.)

586. VII: 347.—Poem, *The Grave* [Das Grab. Salis]. *From the German*. [Signed] L. (5 stanzas.)

587. VII: 392.—Poem, *From the German*. *For a Catch*. (2 stanzas.)



588. VII: 473.—Review of *Memoirs of Goethe* [*Dichtung und Wahrheit*]. Criticism favorable. (6 pp.)

589. VII: 526.—*Stanzas from the German. For a Catch.* (2 stanzas.)

590. VII: 568.—A humorous poem, *Spurzheim vs. Lavater*, [Signed] R. E. (9 stanzas.)

591. VIII: 481.—*The Spectre Unmasked. A Tale from the German.* (8½ pp.)

592. VIII: 576.—*Specimens of the German Ballad. The Fisher [Der Fischer]. From the German of Goethe.* [Signed] G. M. (4 stanzas.)

NEW YORK MIRROR AND LADIES' LITERARY GAZETTE. NEW YORK.

593. II: 44.—Sketch, *Glorioso. Translated from the German.* [Signed] Tyro. (2½ col.)

594. II: 47.—Notice of presentation of *Pizarro [Der Spanier in Peru, oder Rollas Tod.* Kotzebue] in New York theatre. (10 ll.)

595. II: 82.—Notice of presentation of "the admirable play of *Pizarro [Der Spanier in Peru, oder Rollas Tod]*, originally by Kotzebue, altered by Sheridan," . . . in Chatham Garden theatre. (½ col.)

596. II: 90.—Further notice of the successful run of *Pizarro [Der Spanier in Peru, oder Rollas Tod.* Kotzebue]. (10 ll.)

597. II: 110.—Notice of presentation of *The Robbers [Die Räuber.* Schiller], at the Chatham Garden Theatre. (15 ll.)

NORTH AMERICAN REVIEW. BOSTON.

598. XVIII: 220.—Notice of *Reflections on the Politics and Character of Ancient Greece [Ideen über Politik, Verkehr, etc.]*. Translated from the German of A. H. L. Heeren, By George Bancroft. (8 ll.)

599. XVIII: 390.—Review of *Reflections on the Politics and Character of Ancient Greece [Ideen über Politik, Verkehr, etc.]*. Translated from the German of Arnold H. L. Heeren. By George Bancroft. Cummings, Hilliard, and Co. Boston. By E. E. Everett. (16 pp.)

600. XVIII: 412.—Critical notice of *Undine, a Tale from the German.* [By de la Motte Fouqué]. Philadelphia. 1824. (½ p.)

601. XVI: 431.—Notice of *Undine, a Tale. from the German of Friedrich Baron de la Motte Fouqué.* Philadelphia. E. Littell. (2 ll.)

602. XVIII: 437.—Notice of *Readinger Magazin für Freunde der deutschen Litteratur in Amerika.* Hrsg. von J. E. Gossler. Reading, Pennsylvania, January, 1824. No. 1. (10 ll.)

603. XIX: 270.—Notice of *Readinger Magazin*, Nos. 4, 5, 6. (1 l.)

604. XIX: 303.—Critique. *Life and Genius of Goethe*. By George Bancroft. A review of *Goethe's Werke*, Cotta, Stuttgart und Tübingen. 1819. Appreciative criticism and excellent translation of the poems: *Meine Göttin*, *Mignon*, *Das Veilchen*, *Der Fischer*, *Geistergrusz*, *Blümlein wunderschön*, *Lied des gefangenen Grafen*, *Die Freuden* and *Adler und Taube*. Of *Meine Göttin* and *Das Veilchen*, both original and translation are given in parallel columns. (22 pp.)

605. XIX: 481.—Notice of *Readinger Magazin*, Nos. 7, 8, 9. (1 l.)

606. XIX: 482.—Notice of *Peter Schlemihl*; from the German of *La Motte Fouqué* [sic. Cf. Goedeke's *Grundriss*, *Fouqué*, No. 174]. By George Cruickshank. Boston, Wells and Lilly. (3 ll.)

#### PORTFOLIO. PHILADELPHIA AND NEW YORK.

607. New series, XXXI: 506.—Review of *Illustrations of the Tragedy of Faustus*, by Goethe. Engraved and published by Henry Stone, Washington, D. C., 1824. With an Introduction. (2 pp.)

608. New series, XXXII: 135.—Poem. *The Partition of the Earth* [*Die Teilung der Erde*]. By Schiller. [Signed] J. P. C. (8 stanzas.)

609. New series, XXXII: 340.—Efforts of Rev. F. C. Schaeffer, Dr. Plitt and others to establish literary relationships between Germany and America. (¾ p.)

610. New series, XXXII: 482.—*Goethe's Works*. A notice of the review of Goethe's works in the *North American Review* for October, 1824. Cf. No. 604. (15 ll.)

#### QUARTERLY REVIEW. [Reprint]. BOSTON.

611. XXX: 591.—Notice of *Wilhelm Meister's Apprenticeship* [*Wilhelm Meisters Lehrjahre*]. Translated from the German of Goethe. (2 ll.)

612. XXXI: 174.—Review of *A Tour in Germany*, . . . in the years 1820, 1821, 1822. [By John Russell]. Edinburgh 1824. (24 pp.)

613. XXXI: 259.—Notice of Weber's *Der Freischütz*, or the Seventh Bullet, with a Travesty of the Drama. (4 ll.)

614. XXXI: 260.—Notice of *Walladmoor*, [by Alexis] freely translated from the English of Walter Scott. Translated from the German. (2 ll.)

615. XXXI: 532.—Notice of *Walladmoor*, [by Alexis]. Translated into the German from the English of Walter Scott, and now translated from the German into English. (2 ll.)

#### RELIGIOUS INTELLIGENCER. NEW HAVEN.

616. VIII: 769.—Lavater's *Practical Commentary*. Extracted from his private Diary of a Self-observer [*Das Tagebuch eines Beobachters seiner selbst*], January 2, 1769. [From the] *London Evangelical Magazine*. (1 p.)

UNITARIAN MISCELLANY AND CHRISTIAN MONITOR. BALTIMORE.

617. V: 30.—*A Psalm. Translated from Klopstock.* (2 pp.)

UNITED STATES LITERARY GAZETTE. BOSTON.

618. I: 13.—Notice of American writers in German journals. (1½ cols.)
619. I: 17.—Review of *Reflections on the Politics and Character of Ancient Greece*, [*Ideen über Politik, Verkehr*, etc.] translated from the German of A. H. L. Heeren. By George Bancroft. Boston, 1824. (1½ pp.)
620. I: 50.—Review of *Undine. A Tale, from the German of Baron de la Motte Fouqué.* Philadelphia. 1824. (2½ pp.)
621. I: 93.—Translation of a letter from the German theologian Eichhorn to an American friend. (1 col.)

1825

ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

622. Series II, IV: 15.—Note on Germany in which it is said to have "no further importance in the eyes of Europe." (1 col.)
623. Series II, IV: 190.—Story, *A Short Mystery, From the German. The following narrative is founded on fact.* (5½ pp.)

ATLANTIC MAGAZINE. NEW YORK.

624. II: 234.—*Tristan, the Grave, a German story.* Continuation, cf. No. 570. (7½ pp.)
625. II: 256.—Review of *Memoirs of Goethe. Written by himself* [*Dichtung und Wahrheit*]. New York. Collins & Hannay and Collins & Co., 1824. (15 pp.)

CHRISTIAN MONTHLY SPECTATOR. NEW HAVEN.

626. VII: 517.—Poem, *The Faithful Knight* [*Ritter Toggenburg*]. From the German of Schiller. (10 stanzas.)

EVANGELIST. HARTFORD.

627. II: 235.—*The Miracle. A German Parable.* (1 p.)

MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

628. VI: 47.—*The German's Tale.* (11 pp.)
629. VI: 190.—Notice of *Der Freischütz; or, the Seventh Bullet. A Travestie of this Popular Opera.* (4 ll.)

630. VI: 232.—*The Twelve Nights. A Tale from the German of the Baron Carl von Miltig* [Miltiz?]. *From the Edinburgh Magazine.* (13½ pp.)

631. VI: 288.—*Memoirs of the Life of Schiller.* 1 vol. 8 mo. (1 l.)

632. VI: 384.—*Note on Memoirs of Moses Mendelssohn, the Jewish Philosopher.* (3 ll.)

633. VI: 457.—*Anecdote of Schiller.* (10 ll.)

634. VII: 270.—*Notice of The Gipsy* [Die Zigeunerin]. *A Romance from the German of Laun, [Fr. A. Schulze], by John Bowring.* (2 ll.)

635. VII: 270.—“*The History of Rome, from the German of Niebuhr, is in preparation.*” (2 ll.)

636. VII: 270.—*Notice of The German Novelists. A Series of Tales, Romances and Novels, selected from the works of Goethe, Schiller, Wieland, Tieck, Richter, La Fontaine, Musaeus, Hoffmann, La Motte Fouqué, etc. By the Translator of Wm. Meister and the Author of the Life of Schiller.* [Th. Carlyle]. (6 ll.)

NEW MONTHLY MAGAZINE. [Reprint]. NEW YORK.

637. IX: 106.—*Thekla's Song, or the Voice of a Spirit* [Thekla, eine Geisterstimme]. *From the German of Schiller.* [Signed] F[elicia] H[emans]. (6 stanzas.)

638. IX: 234.—*Poem, The Horseman's Song from Körner* [Reiterlied]. [Signed] L. (6 stanzas.)

639. IX: 476.—*Poem, Pegasus in Harness* [Pegasus im Joche]. *From Schiller.* [Signed] B. V. O. (12 stanzas.)

NEW YORK LITERARY GAZETTE AND PHI BETA KAPPA REPOSITORY. NEW YORK.

640. I<sup>2</sup>: 274.—*The Love Charm* [Das Amulet]. *A Tale from the German of Tieck.* (6 pp.)

641. I: 280.—*Critique, On* [German and Italian] *Lyric Poetry.* (1 p.)

642. I: 287.—*Prose sketch, Sleep and Death* [Tod und Schlaf. Krummacher]. *Translated from the German for the New York Literary Gazette.* (1 col.)

NEW YORK MIRROR AND LADIES' LITERARY GAZETTE. NEW YORK.

643. II: 251.—*Notice of “the new Grand Romantic Opera of Der Freischütz, or the Wild Huntsman of Bohemia” . . . , and “the ingenious composer of this piece, Carl Maria von Weber.”* (¼ col.)

<sup>2</sup> Only nos. 18, 20, 22, 25 and 26 of vol. I of this periodical were accessible.

644. II: 354.—*German Horrors*. A caustic criticism of *Der Freischütz*, . . . "this favorite importation from Germany." [From] *Weekly Review*. (2 cols.)

645. II: 402.—Prose sketch, *The Virtuous Wife*. Translated from the German by a Student. (1 col.)

646. III: 27.—*Haydn*. A sketch. (½ col.)

647. III: 27.—*Music in Germany*. (25 ll.)

NEW YORK REVIEW AND ATHENEUM MAGAZINE. NEW YORK.

648. I: 165.—Poem, *The Indian God and the Bayadeer* [*Der Gott und die Bajadere*. Goethe]. With a note in defence of the poem. (9 stanzas.)

649. I: 408.—"Mr. Bowring is preparing for the press 'The Gipsy, a Romance from the German of Laun.'" [Fr. A. Schulze, *Die Zigeunerin*]. (2 ll.)

NORTH AMERICAN REVIEW. BOSTON.

650. XX: 138.—Article, *Writings of Herder*. A review of *Herders Sämmtliche Werke. Zur schönen Literatur und Kunst*. Contains two of the folk songs. *To a Flower* [*An eine Blume*. Deutsch] and *A Sicilian Song* [*Sizilianisches Lied*]. By George Bancroft. (9 pp.)

651. XX: 237.—Notice of *Reader Magazine*, Nos. 10, 11. (1 l.)

652. XX: 478.—Notice of *Memoirs of Goethe, written by himself* [*Dichtung und Wahrheit*]. New York, Collins & Hannay. (2 ll.)

PORTFOLIO. PHILADELPHIA AND NEW YORK.

653. New series, XXXIV: 134.—In a *Rhyming Review*, Hoffmann's *Devil's Elixir* [*Die Elixiere des Teufels*] and Goethe's *Wilhelm Meister* are discussed. From the *John Bull Magazine*. (7 stanzas.)

654. New series, XXXIV: 316.—Story, *The Incognito, or Count Fitz-Hum*. The following Tale is translated from the German of [Fr. A.] Schulze [Friedrich Laun]. (14 pp.)

QUARTERLY REVIEW. [Reprint]. BOSTON.

655. XXXII: 67.—Essay, *Early Roman History*. A review of *Römische Geschichte*. Niebuhr, Berlin. 1812; *Die ältere Geschichte des röm. Staates*. Wachsmuth, Halle. 1819; and, *Abriss der römischen Antiquitäten*. Creuzer, Leipzig. 1824. (25 pp.)

656. XXXII: 264.—Notice of *Faust, a Drama by Goethe*. With translations from the German by Lord Francis Gower. (2 ll.)

657. XXXII: 267.—Notice of *Faustus, His Life, Death and Descent into Hell*. Now first translated from the German. With a coloured engraving. (2 ll.)



658. XXXII: 549.—Notice of *Lays of the Minnesingers, or German Troubadours of the twelfth and thirteenth centuries.* (2 ll.)

659. XXXIII: 277.—Notice of *Wilhelm Tell; a Drama. Translated from the German of Schiller.* (1 l.)

RELIGIOUS INTELLIGENCER. NEW HAVEN.

660. X: 396.—A letter, *Luther to Melancthon.* (1 p.)

UNITED STATES LITERARY GAZETTE. BOSTON.

661. II: 40.—Notice of *Memoirs of Goethe, written by himself.* [*Dichtung und Wahrheit*]. New York, Collins and Hannay. (1 l.)

662. II: 70.—Poem, *The Four Ages* [*Die vier Weltalter*]. From *Schiller.* (12 stanzas.)

663. II: 79.—Notice of *Philadelphier Magazin für Freunde der deutschen Litteratur in Amerika.* No. II, Philadelphia. (2 ll.)

664. II: 81.—Review of *Memoirs of Goethe, Written by Himself* [*Dichtung und Wahrheit*]. New York. 1824. Reviewer, evidently an American, defends the work against attacks made in the *Edinburgh Review.* (10 pp.)

665. II: 197.—Note on appearance in Germany of a book, *Disgraceful Proceedings of the Universities, . . . by K. M. E. Fabricius.* (10 ll.)

666. II: 232.—Critical note on [Fr.] *Schlegel's Lectures on Literature* [*Geschichte der alten und neuen Litteratur*] in a summary of articles in the *Westminister Review* for August 1825. (12 ll.)

667. II: 355.—*New Edition of the Works of Lessing.* By Voss, Berlin. 34 vols. (10 ll.)

668. II: 435.—Notice of *Walladmoor, a Romance, freely translated from the English of Walter Scott and now freely translated from the German into English.* [Walladmoor. W. Alexis]. Condemned as "too German in its character, sometimes flippant, but generally heavy and dull." (10 ll.)

669. III: 75.—Notice of *Niebuhr's Roman History.* Translated by Professor Henry of South Carolina College. (6 ll.)

670. III: 76.—Notice of *German Novelists, from the earliest period down to present time.* By T. Roscoe. 6 vols. (8 ll.)

671. III: 154.—Sale, by Goethe, of his works to a German publishing firm, for 100,000 francs. (3 ll.)

672. III: 237.—Notice of *Klopstock's Messiah.* "A translation of the six cantos. . . . in verse, is soon to appear in London." (2 ll.)

## WORCESTER MAGAZINE AND HISTORICAL JOURNAL. WORCESTER.

673. I: 145.—Sketch, *Weimar, from Russell's Germany*. (5 pp.)

## 1826

## AMERICAN JOURNAL OF EDUCATION. BOSTON.

674. I: 700.—Proposals of Dr. Francis Lieber to found a Gymnasium in America, with translation of a letter of recommendation from Dr. Fr. L. Jahn [Turnvater Jahn]. (1 p.)

## ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

675. Series II, IV: 446.—Poetic burlesque. *Mynheer Werter's first Interview with Charlotte. Versified*. (5 stanzas.)

676. Series II, IV: 485.—Note on Goethe having republished in his eightieth year his *Werter*. With extract from the prologue. (20 ll.)

677. Series II, V: 42.—Prose extract, *Revolt of the United Netherlands from the Spanish Monarchy. By F. Schiller. [From Abfall der Niederlande]*. (3 pp.)

678. Series II, V: 118.—Tale. *The Pilgrimage to St. Ganglof. An Anecdote of the Olden Time. From the German*. (5 pp.)

679. Series II, V: 190, 227.—*Love, Jealousy and Revenge. A German Tale*. (8 pp.)

680. Series II, V: 442.—*The Adventurers. A Tale from the German*. (4 pp.)

681. Series II, V: 464.—*Violante [Violante, by Fouqué]. A Tale from the German*. (6 pp.)

682. Series II, V: 480.—*Specimens of the German Novelists*. Two tales: *Peter Klaus* and *Johann v. Passaw*. A footnote to the former says, "this seems to have suggested to Washington Irving the idea of his *Rip Van Winkle*." (2½ pp.)

683. Series II, VI: 1.—*The lost Reflection [Die Geschichte vom verlohrnen Spiegelbilde]. From the German of [E. T. A.] Hoffmann*. (9 pp.)

684. Series II, VI: 95.—Story, *The Last Coffin. From the German*. (5 pp.)

685. Series II, VI: 137.—Story, *The Sorcerer. From the German of Weber*. (14 pp.)

## BOSTON MONTHLY MAGAZINE. BOSTON.

686. VI: 80.—*Figures in Dominoes. Translated from the German of a young Englishwoman*. Her account of a masquerade ball which she attended in company with Goethe, his explanations concerning the figures, etc. (4½ pp.)

## (ATKINSON'S) CASKET. PHILADELPHIA.

687. I: 199.—Story, *Gertrude de Wart; or Fidelity until Death*. Translated from the German of Apenzellee. (2¼ pp.)

688. I: 278.—*The Bridegroom's Probation, A Tale from the German, illustrating the mode in which the German writers treat English subjects.* (1½ pp.)

689. I: 392.—Poem, *The Rose upon the Lea* [*Heidenröslein*]. From Goethe. By George Bancroft. (21 ll.)

## MUSEUM OF FOREIGN LITERATURE AND SCIENCE. BOSTON.

690. VIII: 92.—Note on the purchase of the property of the whole of Goethe's works by a German firm for 100,000 francs. (7 ll.)

691. VIII: 382.—Note on statue at Trieste for Winckelmann, assassinated there in 1768. (10 ll.)

692. VIII: 398.—Review of a translation of *Der junge Feldjäger, in französischen und englischen Diensten während des Spanisch-Portugiesischen Krieges von 1806-1816. Eingeführt durch J. W. von Goethe*. Contains extract (½ col.) from Goethe's introduction. From the London Magazine. (11 pp.)

693. IX: 518.—Excerpts from *Memoirs of Casanova*. By himself. From the London Magazine. With introductory note. (17 pp.)

## NEW YORK LITERARY GAZETTE AND PHI BETA KAPPA REPOSITORY. NEW YORK.

694. I: 305.—*German Literature*. Ludwig Tieck. (4 pp.)

695. I: 312.—*Stanzas from the German of Tieck*. (8 stanzas.)

696. I: 393.—Poem, *The Sea Nymph*, [based on Fouqué's *Undine*]. (10 stanzas.)

## NEW YORK MIRROR AND LADIES' LITERARY GAZETTE. NEW YORK.

697. III: 307.—Prose, *The Choice of Flora* [*Die Wahl der Flora*. Herder]. (1 col.)

698. III: 346.—*An Allegory*. Translated from the German. (¼ col.)

699. III: 355.—*From the German*. An anecdote. (25 ll.)

700. III: 397.—Sketch of *Oberon, or the Elf-King's Oath, enriched by the music of Weber*. (¾ col.)

701. III: 411.—*Interesting Selections*. From the German. (1 col.)

702. III: 413.—*The Bridegroom's Probation. A Tale from the German illustrating the mode in which German writers treat English subjects.* (2 cols.)

703. IV: 2.—Tale, *The Nymph of the Waters* [The Lurley legend]. (1 p.)

704. IV: 17.—*A Legend of the Rhine. From the German.* (2½ pp.)

705. IV: 27.—Tale, *The Left Eye. Translated from the German.* (2 cols.)

706. IV: 48.—Poem, *On the Death of C. M. von Weber. Set to music and sung during the late magnificent funeral ceremonies in the Cathedral in honour of the distinguished author of "Oberon."* (5 stanzas.)

707. IV: 49.—Story, *From the German Novelists. A Martyr to the Fair* [Albert Limbach, oder der Märtyrer des schönen Geschlechts]. *From Langbein.* (1 p.)

708. IV: 62.—*Germany. National Characteristics.* (7 ll.)

709. IV: 65.—Story, *The Adventurers. From the German.* (2 pp.)

710. IV: 104.—Poem, *The Grave of Körner; the patriot, soldier and poet, whose writings (chiefly devoted to the cause of his country) are strikingly distinguished by religious feeling and a confidence in the Supreme Justice for the final deliverance of Germany.* By Mrs. Hemans. (9 stanzas.)

NEW YORK REVIEW AND ATHENEUM MAGAZINE. NEW YORK.

711. II: 146.—Poem, *Hero and Leander* [*Hero und Leander*]. *From the German of Schiller.* (27 stanzas.)

712. II: 161.—Note, *Festival in Honour of Schiller.* At Stuttgart on the anniversary of his death. (10 ll.)

NORTH AMERICAN REVIEW. BOSTON.

713. XXIII: 146.—Sketch of *Frederic Augustus Wolf*, in an essay by George Bancroft. (4½ pp.)

QUARTERLY REVIEW. [Reprint]. BOSTON.

714. XXXIV: 136.—Essay, *Translations of Goethe's Faust.* A review of *Faust. A Drama.* With translations from the German by Lord Francis Gower, Lond. 2 ed., 2 vols. 1825; and *Posthumous Poems*, by Percy Bysshe Shelley, Lond. 1824. Comparison, criticism and extracts. (17 pp.)

RELIGIOUS INTELLIGENCER. NEW HAVEN.

715. XI: 126.—*Luther's Table Talk, from Dnis* [sic] *M. L. Colloquia Mensalia, London. 1652.* (1 col.)

## UNITED STATES LITERARY GAZETTE. BOSTON.

716. III: 438.—Notice of republication by Goethe in his 80th year of his *Werter*. With extract from the prologue. (20 ll.)

717. IV: 63.—*Letter from an American in Europe*. [Dated] *Düsseldorf on the Rhein*. (2 pp.)

718. IV: 65.—*Letter from an American at Göttingen*. *The State of Law in Germany*. (2 pp.)

719. IV: 102.—*Letter from an American*. *Göttingen*. German university life. (7 pp.)

720. IV: 290.—*Letter from an American*. *Göttingen*. German home life. (3 pp.)

721. IV: 388.—Review of *German Popular Stories, translated from the Kinder- und Hausmärchen, collected by Mm. Grimm, from oral Tradition*. Boston. 1826. (1 p.)

722. IV: 458.—Critical notice of *Deutsches Lesebuch für Anfänger*. Cambridge. 1826. By Chas. Follen. (1 p.)

## UNITED STATES REVIEW AND LITERARY GAZETTE. BOSTON.

723. New series, I: 135.—*Letter from an American*. *Göttingen*. German domestic life. (6 pp.)

1827

## AMERICAN QUARTERLY REVIEW. PHILADELPHIA.

724. II: 171.—*German Literature*. A review of *Die Poesie und Beredsamkeit der Deutschen von Luthers Zeit bis zur Gegenwart*. *Dargestellt von Franz Horn*. Berlin. 3 Bde. 1824. Continued, cf. Nos. 751 and 753. (15 pp.)

## ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

725. Series II, VI: 455.—Review of *German Romance. Specimens of its chief Authors*. By Thomas Carlyle. Introductory note (1 col.) followed by an extract *Uslanga's Knight* [Aslaugas Ritter, Fouqué]. (10 pp.)

## CALVINISTIC MAGAZINE. ROGERSVILLE, TENNESSEE.

726. I: 150, 180.—*Martin Luther's Modest Account of Himself*. *Pre-fixed to the Edition of his Latin Works, published by Order of the Elector of Saxony*. (7 pp.)

## (ATKINSON'S) CASKET. PHILADELPHIA.

727. II: 6.—Story, *The Knight's Cellar in the Kyffhausen*. *A German legend*. (1 p.)



728. II: 64.—*Scene in a German Church*; a prose sketch with two stanzas of a hymn, "Fading, still fading." (1 col.)

729. II: 96.—*Story, Fraternal Magnanimity*. [*Eine großmüthige Handlung aus der neuesten Geschichte*. Schiller]. *From Roscoe's German Novelists*. (1¼ pp.)

CHRISTIAN ADVOCATE. PHILADELPHIA.

730. V: 107, 148.—*Martin Luther's Modest Account of Himself*. *Prefixed to the Edition of his Latin Works*, published by Order of the Elector of Saxony. (7 pp.)

MUSEUM OF FOREIGN LITERATURE AND SCIENCE. BOSTON.

731. X: 29.—*Review of The German Novelists. Tales Selected from ancient and modern Authors*. . . . . *Translated by Thomas Roscoe*. London, 1826. *Sketches of Renard, the Fox; Till Eulenspiegel; Dr. Faustus and Peter Klaus*. *From the [London] Monthly Review*. (8 pp.)

732. X: 289.—*Review of Tieck's Dramatic Criticisms*. *Sketch of German dramatic literature from Lessing on*. Many writers mentioned. *From the [London] Monthly Review*. (8½ pp.)

733. X: 466, 489.—*Review of The Last Days of Kant*. *From the German of Wasianski, Jackmann, Barowski, and others*. *From Blackwood's Edinburgh Magazine*. (15 pp.)

734. XI: 407.—*Review of Theodore Körner's Sämmtliche Werke*, Leipzig, 1823, and *The Life of Körner*, written by his Father, with *Selections from his Poems, Tales and Dramas*. *Translated by G. F. Richardson*, London, 1827. *Zriny* and three comedies are outlined. Criticism sharp. Richardson's translation of *The Oaks [Die Eichen]*; *Through [Durch]*; *Prayer during Battle [Gebet während der Schlacht]* and *Farewell to Life [Abschied vom Leben]* reproduced. *From the London Magazine*. (8 pp.)

735. XI: 442.—*On the Supernatural in Composition and particularly on the Works of Ernst Theodore William Hoffmann*. *Review of Hoffmanns Leben und Nachlass*. Berlin, 1823; *Hoffmanns Serapions-Brüde* [sic], 1819-26; and, *Hoffmann's Nachtstücke*. 1816. *From the [London] Foreign Quarterly Review*. (18 pp.)

NEW YORK MIRROR, AND LADIES' LITERARY GAZETTE. NEW YORK.

736. IV: 241.—*Tale, German Literature. The Dwarfs*. (1½ pp.)

737. IV: 251.—*Poem, The Seven Sisters*. *From Lays and Legends of the Rhine*. (4 stanzas.)

738. IV: 253.—*German Novelists. Fraternal Magnanimity [Eine groß müthige Handlung aus der neuesten Geschichte*. Schiller]. (2 cols.)

739. IV: 259.—*Doctor Faustus*. *The legend*. (2 cols.)

740. IV: 290.—*The Robin* [*Das Rothkehlchen*]. A parable from the German of Krummacker. (¼ col.)

741. V: 32.—Poem, *The Angler and the Sea-Nymph* [*Der Fischer*]. From the German of Goethe. [Signed] Piram. (4 stanzas.)

742. V: 55.—*German Authors*. Wieland. Schiller. Goethe. A critical sketch of each. (1 p.)

743. V: 122.—*German Literature*. Theodore Körner. From the last London Magazine received at this office. Biographical sketch and outlines of the following comedies: *The Wife* [*Die Braut*]; *The Green Domino* [*Der grüne Domino*]; *The Watchman* [*Der Nachtwächter*]; *The Cousin from Bremen* [*Der Vetter aus Bremen*]. Also the following poems in Richardson's translation: *The Oaks* [*Die Eichen*]; *Song* [*Abschied von Wien*]; *Prayer during Battle* [*Gebet während der Schlacht*]; *Farewell to Life* [*Abschied vom Leben*]. Also mention of other poems. (2 pp.)

744. V: 134.—*Mendelssohn, the Jewish Philosopher*. An appreciative sketch. (1½ cols.)

745. V: 135.—*Praises of the great by the great*. Passages from Goethe, Schiller, and Jean Paul, regarding Shakespeare. (½ col.)

#### QUARTERLY REVIEW. [Reprint]. BOSTON.

746. XXXVI: 216.—*State of the Universities*. A review of five works, among which: *Über gelehrte Schulen*. Fr. Thiersch. Stuttgart. 1826; and, *Über wissenschaftliche Freiheit an sich und in Beziehung auf die deutschen Universitäten*. L. F. Baumgarten. Jena. 1826. (52 pp.)

#### UNITED STATES REVIEW AND LITERARY GAZETTE. BOSTON.

747. Series II, I: 271.—*Letter from an American in Germany*. (4½ pp.)

748. Series II, I: 296.—Critical notice of *Tales round a Winter Hearth*. By Jane and Anna Maria Porter, N. Y., J. & J. Harper. Contains Fouqué's *Undine*, which is praised in this notice. (1 p.)

749. Series II, II: 124.—Comment on "Lavater's dead work" in an essay, *On Craniology*. (10 ll.)

750. Series II, II: 388.—*Translation of a Scene* [V, 7.] in Schiller's Tragedy of "Maria Stuart." (2½ pp.)

### 1828

#### AMERICAN QUARTERLY REVIEW. PHILADELPHIA.

751. III: 150.—*German Literature*. A review of C. M. Wielands *sämmtliche Werke*. Leipzig, 1827; and, Gotthold Ephraim Lessings *sämmtliche Werke*. Berlin. Review presents an outline of German literature up to 1770. A continuation of No. 724. Concluded, cf. No. 753. (22 pp.)

752. III: appendix to no. 5.—Announcement of Lieber's intended publication of the Brockhaus *Konversations-Lexikon*, adapted to American needs. With letters of commendation from Ticknor, Everett, Bancroft, Follen, Story. (6 pp.)

753. IV: 157.—*German Literature*. A review of *Geschichte der deutschen Poesie und Beredsamkeit*. Fr. Bouterwek. 3 Bde. 1819; *Andenken an deutsche Historiker aus den letzten 50 Jahren*. A. H. L. Heeren. 1823; and *Franz Horns Umrisse*, etc., 2te Auflage. 1821. A detailed sketch of German literature from 1770 on, concluding with a critique of Goethe's *Faust*, I. Conclusion of Nos. 724 and 751. (33 pp.)

754. IV: 244.—Review of *Reise seiner Hoheit des Herzogs Bernhard zu Sachsen—Weimar—Eisenach durch Nord Amerika in den Jahren 1825 und 1826*. Herausgegeben von Heinrich Luden. Weimar, 1828. (22 pp.)

CABINET OF INSTRUCTION, LITERATURE AND AMUSEMENT. NEW YORK.

755. I: 39.—*The Sultan's Vigils. A Night Scene. From Von Hammer's History of the Turks* [Geschichte des osmännischen Reiches]. (1 col.)

756. I: 149.—Story, *The Woodsman*. Accredited to a German paper. From the [London] *Monthly Magazine*. (1 p.)

(ATKINSON'S) CASKET. PHILADELPHIA.

757. III: 149.—Poem, *Honour* [Über die Ehre. Incomplete]. From the German of Albert Haller. (7 stanzas.)

758. III: 175.—Prose, *The Hyacinth* [Die Hyacinthe]. A Parable from the German of Krummacher. (1 col.)

759. III: 219.—Poem, *Comfort. A Song for a Chorus of Voices* [Trost. Ein Rundgesang]. By Körner. (8 stanzas.)

760. III: 353.—Poem, *The Three Stars* [Die drei Sterne]. By Körner. (6 stanzas.)

THE CRITIC. NEW YORK.

761. I: 1.—Review of *Travels of his Highness Duke Bernhard of Saxe-Weimar in North America in the Years 1825 and 1826*. Philadelphia. Carey, Lea & Carey. 1828. (3 pp.)

762. I: 109.—Critical notice of Lieber's *Encyclopedia Americana* [an adaptation of Brockhaus]. Philadelphia. Carey, Lea & Carey. (¾ p.)

MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

763. XII: 648.—Poem, *The Pursuit of Lutzow* [Lützows wilde Jagd]. From Körner. From the London Review. (6 stanzas.)

764. XII: 681.—Review of fourteen *German Annuals*. A poem, *Reminiscences*, by Wm. Müller, from *Urania*, is given in translation. (2 pp.)

765. XIII: 15.—*German Lyrics. Goethes Werke. Cotta. Tübingen. 1828.* General criticism, and translations of: *Lass mein Aug den Abschied sagen; Nähe des Geliebten; An die Entfernte; Schäfers Klage- lied; An den Mond; Wandrers Nachtlid.* From the *London Weekly Review*. (2 pp.)

766. XIII: 423.—Poem, *The Switzer's Wife*. [Prefaced by a couplet in the original from Schiller's *Wilhelm Tell*. The poem itself is a free translation of *Tell*, I: 2]. By Felicia Hemans. (1 p.)

767. XIII: 481. 596.—Review of *Wielands Sämmtliche Werke. Leipzig, 1824-27; and O. M. Wielands Leben. Neu bearbeitet von J. G. Gruber,.....Leipzig. 1827.* (26 pp.)

768. XIII: 655.—Review of *Saxe-Weimar's Travels in North America. London, 1828.* From the [London] *Monthly Review*. (1½ pp.)

769. XIII: 720.—Prose, *London [Reisebilder—London]*. A *Fragment from the German of H. Heine.* From the [London] *Atheneum*. (1½ pp.)

NEW YORK MIRROR AND LADIES' LITERARY GAZETTE. NEW YORK.

770. V: 314.—Translated from the German of Krummacher. *The Rose and the Lily [Die Rose und die Lilie]. A Parable.* [Signed] C. S. From the Same. *The First Sabbath [Der erste Sabbath]. A Parable.* [Signed] C. S. From the Same. *The Forgetmenot [Das Vergissmeinnicht]. A Parable.* [Signed] C. S. (2 cols.)

771. V: 403.—Parables. Translated for the *New York Mirror*. From the German of Krummacher. *David's Harp [Davids Harfe]. Adam and the Cherub [Adam und der Cherub]. Adam and the Seraph [Adam und der Seraph].* (1 col.)

772. V: 403.—Prose, *Deus est.* Translated for the *New York Mirror*. From the German of Schmidt. (½ col.)

773. VI: 1.—Critical notice of *German Popular Stories.* Translated from the *Rinder- und Hans-Marchen* [sic.] Collected by M. M. Grimm, from oral tradition, with original etchings by Cruikshank. *New York. C. S. Francis, Broadway.* (15 ll.)

774. VI: 42.—Prose, *German Literature. Fatal Love.* From the German of Döring. (1 p.)

775. VI: 43.—Prose, *The Character of Faust, Commonly called Dr. Faustus.* As represented by Goethe. (1 col.)

776. VI: 93.—Prose, *The Wonderful Horn of Oldenburg.* A *German Legend.* (½ col.)

777. VI: 93.—Prose, *The Wise Princess. From the German.* (½ col.)

778. VI: 129.—Story, *An Adventure at Venice. From the German.* (1¼ pp.)

779. VI: 131.—Poem, *Forgetmenot. Imitated from the German. By Fitz-Greene Halleck.* (4 stanzas.)

780. VI: 136.—Sonnet, *From the German of Goethe.* [From *Faust, Vorspiel a. d. T.*]

781. VI: 156.—Story, *The Three Swans. A German Tradition.* (1 p.)

NORTH AMERICAN REVIEW. BOSTON.

782. XXVI: 285.—Review of *Denkwürdigkeiten meiner Zeit, oder Beiträge zur Geschichte vom letzten Viertel des achtzehnten und vom Anfang des neunzehnten Jahrhunderts, 1787 bis 1806. Von Christian Wilhelm von Dohm. Lemgo und Hannover. 5 Bde. 1814–1819.* (30 pp.)

783. XXVII: 84, 317.—*German Universities. By G. H. Bode.* (27 pp.)

QUARTERLY REVIEW. [Reprint]. BOSTON.

784. XXXVIII: 369.—Very favorable comment on Joh. Hein. Voss' translations from the classics. (1 p.)

(WASHINGTON) THEOLOGICAL REPERTORY AND CHURCHMAN'S GUIDE.  
WASHINGTON.

785. I: 279.—Notice of Lieber's adaptation of Brockhaus, the *Encyclopedia Americana. Philadelphia, Carey, Lea and Blanchard.* (½ col.)

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AMERICAN QUARTERLY REVIEW. PHILADELPHIA.

786. VI: 189.—Review of *Travels in the North of Germany, in the years 1825 and 1826. By Henry E. Dwight. A. M. New York; G. & O. & H. Carvill. 1829.* Voss and Goethe are discussed. (30 pp.)

787. VI: supplement after p. 262.—Announcement of Lieber's adaptation of Brockhaus, the *Encyclopedia Americana*, with letters from Ticknor, Follen, Everett and others. (16 pp.)

788. VI: 331.—Review of Lieber's *Encyclopedia Americana.* (30 pp.)



## CABINET OF INSTRUCTION, LITERATURE AND AMUSEMENT. NEW YORK.

789. I: 409.—*Charles Louis Sand, Assassin of Kotzebue.* (2 pp.)

790. I: 601.—*Tale, The Harp [Die Harfe]. From the German of Körner.* (1½ pp.)

791. I: 678.—*Remarks on German Characteristics. Language and literature.* (½ col.)

792. II: 58.—*Sonnet, From the German of Goethe. [From Faust, Vorspiel a. d. T.].*

793. II: 131.—*The Moss Rose [Die Moosrose. Krummacher].* (18 ll.)

## (ATKINSON'S) CASKET. PHILADELPHIA.

794. IV: 88.—*Poem, Swiss Homesickness [Herz, mein Herz, warum so traurig?] translated from the last of the melodies sung by the Tyrolese Family. From the Winter's Wreath. [Signed] F[elicia] H[emans].* (7 stanzas.)

## CHRISTIAN ADVOCATE. PHILADELPHIA.

795. VII: 100.—*Notice of Albrecht von Haller. From the German of the Evangelical Church Journal.* (1 p.)

## CHRISTIAN SPECTATOR. NEW HAVEN.

796. I: 631.—*Review of Travels in the North of Germany in the years of 1825-26. By Henry E. Dwight, A. M. New York. Carville & Co., 1829.* (40 pp.)

## LADIES' MAGAZINE. BOSTON.

797. II: 329.—*From Schiller's Tragedy of Mary Stuart. Mortimer addressing Queen Mary, while imprisoned in England by Elizabeth. [I: 6. Signed] J. G. N.* (1 p.)

798. II: 419.—*German Literature. From the German of Wieland, The Emir [Der Emir]. Translated from the German of Herder, The Idyll. From Schiller, Mary Stuart. (Third Act. Scene in a Park, . . . Mary). [Verse translation of III: 1. Signed] J. G. N.* (6 pp.)

## MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

799. XIV: 40.—*Poem, Swiss Home-Sickness. Herz, mein Herz, warum so traurig? By Mrs. Hemans. From the Winter's Wreath.* (7 stanzas.)

800. XIV: 109.—*Poem, Hofer [Andreas Hofers Tod]. "The thoughts are most of them from Körner, though not fettered in the translation by too close adherence." [Signed] O. R.* (6 stanzas.)

801. XIV: 558.—Poem, *Thekla at her Lover's Grave* [*Thekla. Eine Geisterstimme*]. See *Wallenstein*, Act V. [Signed] F[elicia] H[emans]. From the [London] *New Monthly Magazine*. (8 stanzas.)

802. XIV: 444.—Extract from *Humboldt's Essai politique sur l'île de Cuba*. From the [London] *Foreign Quarterly Review*. (15 pp.)

803. XIV: 463.—Poem, *Expectation* [*Die Erwartung*]. Schiller. From the [London] *New Monthly Magazine*. (11 stanzas.)

804. XV: 156.—Poem, *Inscription in a Garden at Altona*. From the *German of Bonstetten*. From the [London] *Monthly Magazine*. (4 stanzas.)

NEW YORK MIRROR AND LADIES' LITERARY MAGAZINE. NEW YORK.

805. VI: 216.—*Luther's Celebrated Judgement Hymn*. With music. (1 stanza.)

806. VI: 253.—*German Literature. A Carnival Scene at Rome* [*Das römische Carneval. Ital. Reise*]. From the *German of Goethe*. (1½ cols.)

807. VI: 265.—*Popular Tales. Benno and Clotilda*. Translated from the German. (2 pp.)

808. VI: 384.—*Bridesmaid's Song and Chorus from der Freischütz*. With music. (1 stanza.)

809. VII: 71.—Critical notice of *Tales of Humour and Romance*. Nine stories, translated from the German, by Mr. Holcraft. (¼ col.)

810. VII: 77.—Story, *The Silesian Girl*. "It is scarcely necessary to say that this story is founded on fact." (2 cols.)

811. VII: 147.—*Night Songs of Venetian Boatmen* [*Venedig. Ital. Reise*]. [Signed] Goethe. (½ col.)

812. VII: 150.—Sketch, *Goethe*. (1 col.)

NORTH AMERICAN REVIEW. BOSTON.

813. XXVIII: 226.—Review of *Reise seiner Hoheit des Herzogs Bernhard zu Sachsen-Weimar-Eisenach durch Nord-Amerika in den Jahren 1825-1826. Herausgegeben von Heinrich Luden. Weimar. 1829*. By George Bancroft. (25 pp.)

814. XXIX: 103.—Discussion of Kant (10 pp.), Fichte (2 pp.), Leibnitz (1 p.), Wolff (1 p.) and of German philosophy in an essay on *History of Intellectual Philosophy*. By A. H. Everett. (16 pp.)

815. XXIX: 389.—Review of *Travels in the North of Germany, in the Years 1825 and 1826*. By Henry E. Dwight, A. M. New York. G. & C. & H. Carvill. 1829. By J. de Wallenstein. (28 pp.)

## QUARTERLY REVIEW. [Reprint]. BOSTON.

816. XLI: 417.—Review of *Reise seiner Hoheit des Herzogs Bernhard zu Sachsen-Weimar-Eisenach durch Nord Amerika in den Jahren 1825-26*. Weimar. 1828. (26 pp.)

## SOUTHERN REVIEW. CHARLESTON.

817. III: 31.—*Romances of the Baron de La Motte Fouqué*. Review of *Kleine Romane von Baron de La Motte Fouqué*. 1er. 2er. 3er. Theile. Berlin. 1812-14. Favorable comment and extracts from *The League of Death* [Der Todesbund] and *The Happy Fortnight* [Die vierzehn glücklichen Tage]. (32 pp.)

818. III: 192.—Review of *Travels through North America during the years 1825 and 1826*. By his Highness, Bernhard, Duke of Saxe-Weimar-Eisenach. 2 vols. Philadelphia. (15 pp.)

819. III: 353.—*Goethe's Wilhelm Meister*. A review of *Wilhelm Meister's Apprenticeship*. A Novel from the German of Goethe. Boston. Wells & Lilly. 1828. (30 pp.)

820. IV: 86.—*Education in Germany*. A review of *A Tour in Germany, . . . in the years 1820-22*. By John Russell, Edinburgh. Boston reprinted, 1825; and, *Travels in the North of Germany, in the years 1825-1826*. By Henry E. Dwight, New York. G. & C. & H. Carvill. 1829. (36 pp.)

## SPIRIT OF THE PILGRIMS. BOSTON.

821. II: 516.—*Conversion of Luther*. Translated from Luth. Op. praef. vol. i. (½ p.)

## TRANSYLVANIAN; OR, LEXINGTON LITERARY JOURNAL. LEXINGTON.

822. I: 233.—*Literature in Germany*. [Extract from] *Dwight's Travels*. (1½ pp.)

VIRGINIA LITERARY MUSEUM. CHARLOTTESVILLE.<sup>3</sup>

823. I: 55.—*Adam Müller*. Obituary. (½ col.)

824. I: 84.—*Joh. Christian Haug*. Obituary. (10 ll.)

825. I: 92.—*Theodore Körner*. [Signed] Wy. (1½ pp.)

826. I: 152.—*Solomon Gessner*. Sketch, and translation of *Senuria and Senim* [Ein Gemälde aus d. Sündfluth]. (1½ pp.)

<sup>3</sup>The publication of the Univ. of Virginia. Only an incomplete copy of Vol. I. has been accessible to the writer. Probably many of the articles here listed were contributed by Prof. Blättermann, who took the professorship of modern languages there in 1825.

## WESTERN MONTHLY REVIEW. CINCINNATI.

827. II: 548.—Review of *Reise seiner Hoheit des Herzogs Bernhard zu Sachsen-Weimar-Eisenach, durch Nord Amerika in den Jahren 1825 und 1826. Herausgegeben von Heinrich Luden. Weimar, 1828; and Travels in North America in 1825-6. By the Duke of Saxe-Weimar-Eisenach. 2 vols. Phila. 1828.* Review quite sarcastic in tone. (3 pp.)

## 1830

## AMERICAN METHODIST MAGAZINE. NEW YORK.

828. XII: 156.—Mention of hymns by Paul Gerhard, Dr. Breithaupt and Wolfgang Chr. Dessler, in an essay on *Sacred Poetry*. (7 ll.)

## AMERICAN QUARTERLY REGISTER AND JOURNAL. ANDOVER.

829. II: 146.—*Luther's Advice in regard to the Method of Sacred Studies*. (½ col.)

## AMERICAN QUARTERLY REVIEW. PHILADELPHIA.

830. VII: 436.—Review of *Historic Survey of German Poetry, interspersed with various Translations. By W. Taylor, of Norwich. Vol. I, 1828. Vol. II, 1829.* Discusses Wieland, (4 pp.), and contains Taylor's translations of the odes from Klopstock: *The Lake of Zurich* [*Der Züricher See*]; *To Young* [*An Young*]; *My Recovery* [*Die Genesung*]. (14 pp.)

## ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

831. Series III, IV: 158.—Biographical sketch, *Körner, the German Poet*. (1½ pp.)

832. Series III, IV: 269.—*Specimens of German Genius*. Excerpts from A. W. Schlegel, (12 ll.), Jean Paul, (1 col.), Heitzelmann, (15 ll.), Herder, (1 col.), Arndt, (⅔ col.). (1½ pp.)

833. Series III, V: 142.—Poem, *My Native Land* [*Mein Vaterland*]. *From the German of Körner*. (6 stanzas.)

## CABINET OF INSTRUCTION, LITERATURE AND AMUSEMENT. NEW YORK.

834. III: 252.—*Theodore Koerner*. [From the] *Virginia Literary Museum*. (1 p.)

835. III: 296.—*Goethe's Hermann and Dorothea*. Narration of the Salzburg incident as basis of the poem. (½ col.)

836. III: 300.—Prose, *The Moss Rose* [*Die Moosrose*], from the *German of Krummacker*. (18 ll.)

## CHRISTIAN EXAMINER AND GENERAL REVIEW. BOSTON.

837. VII: 187.—Review of *Goethes Werke. Iphigenie auf Tauris. Ein Schauspiel*. By C. C. Felton. Highly eulogistic. (13 pp.)

## LADIES' MAGAZINE. BOSTON.

838. III: 72.—Story, *The History of Lowald. From Schilling's Guido Sohnsdom.* [Novel, Freiberg, 1798]. (8 pp.)

839. III: 95.—Critical notice of *Encyclopedia Americana*. [An adaptation of Brockhaus]. By Francis Lieber. Philadelphia. Carey, Lea & Carey. (½ p.)

## MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

840. XVI: 33.—Review of *Deutschland, oder Briefe eines in Deutschland reisenden Deutschen.* Von Dr. Weber. Stuttgart, 1826-1829. (8 pp.)

841. XVII: 223.—*Daemonology and Witchcraft.* A review of *Zauberbibliothek, oder von Zauberei . . . . .* Von Georg Conrad Horst. Grossherzoglich Hessischen Kirchenrathe. 6 Bde., Mainz, 1826. Contains four stanzas of an old ballad, *Dreutenzeitung*, in the original. From the [London] *Foreign Quarterly Review*. (22 pp.)

842. XVII: 283.—*Specimens of German Genius.* Excerpts from Novalis (½ col.), A. W. von Schlegel (10 ll.), Tieck's *Phantasmus* (2 pp.), Jean Paul (15 ll.), Jacobi (7 ll.), Fr. W. Ziegler (5 ll.) and Fichte (15 ll.). (3 pp.)

843. XVII: 365.—*Goethe's Chaos.* Notice of the Weimar Journal of that name, with four poetic excerpts. (1 col.)

844. XVII: 505.—Two lines in the original from Schiller.

845. XVII: 561.—Poem, *Rhine Song of the German Soldiers after Victory.* By Felicia Hemans. From the [London] *Winter's Wreath*. (6 stanzas.)

## NEW YORK MIRROR AND LADIES' LITERARY GAZETTE. NEW YORK.

846. VII: 276.—*Portraits of Celebrated Characters.* Schiller. A biographical sketch. Signed H. (1 p.)

847. VII: 341.—*Mistress Elizabeth Hill.* Translated from the German. [Signed] *New York American*. (1 col.)

848. VIII: 10.—*German Literature.* Sketch of Scott's relations to it in a review of his poetical works. (½ col.)

849. VIII: 40.—Song, *The Vision.* Sung by Mrs. Austin in the *Romantic Fairy Opera of Oberon.* Composed by Carl Maria von Weber. With music. (1 stanza.)

850. VIII: 56.—Song, *The Mermaids' Song.* As sung by Miss Pearson in the *Grand Romantic and Fairy Opera of Oberon*, . . . . . composed by Carl Maria von Weber. With music. (2 stanzas.)



851. VIII: 64.—Song, *Ruler of this Awful Hour. As sung by Mr. Horn in the Grand Romantic and Fairy Opera of Oberon*,.....composed by Carl Maria von Weber. With music. (1 stanza.)

852. VIII: 72.—Song, *Though the Night Star be High. Sung by Mrs. Sharpe as Fatima in the Grand Romantic and Fairy Opera of Oberon*,.....composed by Carl Maria von Weber. (2 stanzas.)

853. VIII: 80.—Song, *Swift as the Lightning's Glance. Sung by Mr. Richings as Oberon in the Grand Romantic and Fairy Opera of Oberon*,.....composed by Carl Maria von Weber. With music. (2 stanzas.)

854. VIII: 125.—Prose sketch, *The Parsee, The Jew and the Christian* [Der Parse, der Jude und der Christ]. By Krummacher. ( $\frac{1}{2}$  col.)

855. VIII: 160.—Song and Laughing Chorus,.....in the Opera of *Der Freischütz*, composed by Carl Maria von Weber. (2 stanzas.)

(BIBLICAL REPERTORY AND) PRINCETON REVIEW. PHILADELPHIA AND PITTSBURG.

856. II: 504.—Review of *Dr. Martin Luthers Briefe*, hrsg. von W. M. L. De Wette. *Erster Theil*. Berlin, 1825; *zweiter Theil*, 1826. (28 pp.)

SPIRIT OF THE PILGRIMS. BOSTON.

857. III: 57.—*Religion in Germany. By a German Divine*. Contains discussion of Zöllnkoffer, Haller, Hamann, Claudius, Stolberg, Jacobi, and a passage ( $1\frac{1}{2}$  pp.) translated from Lessing. (14 pp.)

(WASHINGTON) THEOLOGICAL REPERTORY AND CHURCHMAN'S GUIDE. WASHINGTON.

858. III: 72.—Review of Lieber's *Encyclopedia Americana*. [An adaptation of Brockhaus]. Vols. I & II. (2 pp.)

VIRGINIA LITERARY MUSEUM.<sup>4</sup> CHARLOTTESVILLE.

859. I: 276.—*Der Geiststein*. (Inaccessible.)

860. I: 293.—*Körner's Waldemar*. (Inaccessible.)

861. I: 465, 468, 481.—*Early German Poetry*. (Inaccessible.)

862. I: 503, 522, 550, 604, 667.—*History of the German Language*. [Only the last chapter accessible. Signed] B[lättermann].

863. I: 645.—*Baron Humboldt*. (1 col.)

<sup>4</sup> Cf. note on p. 166.

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## AMERICAN QUARTERLY REVIEW. PHILADELPHIA.

864. X: 194.—Review of *Historic Survey of German Poetry*. By William Taylor, of Norwich. Vol. III, London, 1830. Contains Taylor's translation of the poems: *The Wanderer* [*Der Wanderer*. Goethe], and *The Apprentice to Magic* [*Der Zauberlehrling*. Goethe]. (15 pp.)

## ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

865. Series IV, II: 55.—*Present to Goethe*. A desk seal presented to him August 28th, 1831, by English writers, among them, Scott, Carlyle and Gower. (¼ p.)

## CABINET OF RELIGION, EDUCATION, LITERATURE, SCIENCE AND INTELLIGENCE. NEW YORK.

866. V: 328.—Poem, *The Watchman's Song*. [From] *An Autumn near the Rhine*. (6 stanzas.)

## (ATKINSON'S) CASKET. PHILADELPHIA.

867. VI: 64.—*The Broken Leg*. A True Story, taken from the German. (1 col.)

868. VI: 370.—Poem, *A German Watchman's Song*. A Translation. [Cf. No. 866]. (6 stanzas.)

869. VI: 406.—A quotation from Lavater. (5 ll.)

## MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

870. XVIII: 129.—Poem, *A German Watchman's Song*. A Translation. From the [London] *Atheneum*. [Cf. Nos. 866, 868]. (6 stanzas.)

871. XIX: 267.—*German Manners in the 16th Century*. A review of *Lieben, Lust und Leben der Deutschen im 16. Jahrhundert in den Begebenheiten des schlesischen Ritters Hans von Schweinichen, von ihm selbst aufgesetzt*. Breslau, 1823. (11 pp.)

872. XIX: 447.—*Death of Hofer*. From Chr. Niemeyer's *Heldenbuch*. Leipzig, 1831. From the [London] *Foreign Quarterly Review*. (2½ pp.)

## NEW ENGLAND MAGAZINE. BOSTON.

873. I: 333.—Poem, *The Expectation* [*Die Erwartung*]. Translated from the German of Schiller. (10 stanzas.)

## NEW YORK MIRROR AND LADIES' LITERARY GAZETTE. NEW YORK.

874. VIII: 355.—Poem, *A Spring Evening* [*Frühlingsabend*]. From the German of Matthiesson. (5 stanzas.)

875. VIII: 366.—Poem, *A Wish* [*Heimweh*]. From the German of Matthiesson. (6 stanzas.)

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## AMERICAN MONTHLY REVIEW. CAMBRIDGE AND BOSTON.

876. I: 104.—Review of *Inaugural Discourse, delivered before the University in Cambridge, Massachusetts, September 3, 1831. By Charles Follen, Professor of the German Language and Literature. Cambridge, Hilliard and Brown, 1831.* The discourse treats of German literature in America. (10 pp.)

877. I: 322. II: 132.—Review of Lieber's *Encyclopedia Americana* [an adaptation of Brockhaus]. Philadelphia. 1831. (12 pp.)

## AMERICAN QUARTERLY REGISTER. BOSTON.

878. V: 142.—*Literary Chronology. List of the principal writers mentioned in Sacred and Profane History.* About 200 German writers are listed. (2 pp.)

## AMERICAN ANNUAL REGISTER. NEW YORK.

879. VII: 392.—Obituary notice, *J. W. von Goethe.* With two stanzas from his *Epilog zu Schillers Glocke.* (1 p.)

## ATHENEUM; OR, SPIRIT OF THE ENGLISH MAGAZINES. BOSTON.

880. Series IV, II: 551.—*The Bracelets. A sketch from the German. From Blackwoods.* (18 pp.)

## CHRISTIAN ADVOCATE. PHILADELPHIA.

881. I: 368.—Notice of a Hamburg journal, *the Bergedorf Messenger* [*Bergedorf Bote*] and translation of a notice from the same. (1 col.)

## CHRISTIAN EXAMINER. BOSTON.

882. XI: 373.—Review of *Inaugural Discourse delivered before the University in Cambridge, Massachusetts, September 3, 1831. By Charles Follen, Professor of the German Language and Literature. Cambridge, Hilliard and Brown. 1831.* A plea for the study of German literature. By George Ripley. (7 pp.)

## MUSEUM OF FOREIGN LITERATURE, SCIENCE AND ART. PHILADELPHIA.

883. XX: 111.—*Burns, the Poet.* Notice of translation into German of Burn's poems, by Ph. Kaufmann, Berlin. Gives Kaufmann's translation of "*mein Herz ist im Hochland.*" From the *Englishman's Magazine.* (1 p.)

884. XX: 203.—*Great Criminal Trials. From the Foreign Quarterly Review.* Based on *Actenmässige Darstellungen merkwürdiger Verbrechen.* Von Anselm, Ritter von Feuerbach. 2 Bde. Gieszen, 1828-29. (18 pp.)

885. XX: 516.—Story, *The Dance of Death.* From the German. From *Blackwood's Magazine.* (18 pp.)

886. XXI: 23.—*On the Influence of the Writings of Goethe. From the [London] Athenaeum. Follows Menzel.* (2 pp.)

887. XXI: 258.—*The Last Moments of Goethe. From the [London] Monthly Magazine.* (1 p.).

NEW ENGLAND MAGAZINE. BOSTON.

888. II: 49.—*Poem, Song of the Faeries [Die Elfenkönigin]. From the German of Matthiesson.* (5 stanzas.)

889. II: 336.—*Rhine Song.* (3 stanzas.)

890. II: 500.—*Story, The Goddesses [Die Göttinnen]. From the German of Engel. [Signed] J. S. Prefaced by a sketch of J. J. Engel.* (5 pp.)

891. III: 458.—*Story, The Mad-House [Das Irrenhaus]. From the German of Engel.* (5 pp.)

NORTH AMERICAN REVIEW. BOSTON.

892. XXXIV: 262.—*Review of Encyclopedia Americana. By Francis Lieber, [an adaptation of Brockhaus]. Philadelphia. 1829-31.* (6 pp.)

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AMERICAN ANNALS OF EDUCATION AND INSTRUCTION. BOSTON.

893. III: 49.—*Lecture on the best Methods of Teaching the Living Languages. By George Ticknor, Smith Professor of Harvard University.* (12 pp.)

AMERICAN MONTHLY MAGAZINE. NEW YORK.

894. I: 8.—*A page translated from Raumer's History of the Hohenstaufens, to introduce a poem, Conradin, the last of the Hohenstaufens.* (5 pp.)

895. I: 262.—*Notice of Mozart's Zauberflöte, as presented in the Park Theatre. New York.* (¾ p.)

896. II: 12, 115.—*Review of A Course of Lectures on Dramatic Art and Literature [Über dramatische Kunst und Litteratur]. By Augustus William Schlegel. Translated from the original German by John Black. Philadelphia, 1833.* (15 pp.)

AMERICAN QUARTERLY REVIEW. PHILADELPHIA.

897. XIII: 60.—*Excellent review of Life of Friedrich Schiller, comprehending an Examination of his Works. [By Thomas Carlyle]. London. [1831].* (32 pp.)

## (ATKINSON'S) CASKET. PHILADELPHIA.

898. VIII: 17.—Story, *Seven Marriages and Never a Husband*. [*Sieben Hochzeiten u. keine Brautnacht*. By A. F. E. Langbein]. Translated from the German. (6 pp.)

899. VIII: 312.—*Physiognomy of the Horse*. From Lavater. (1 col.)

900. VIII: 499.—Poem, *The Pathway of Life*. Translated from the German of J. W. Fager. [Signed] Schiller. (½ col.)

## GREENBANK'S PERIODICAL LIBRARY. PHILADELPHIA.

901. I: 359.—Reprint, *The Life and Writings of Carl Theodore Körner*. Written by his Father. With Selections from his Poems Tales, &c. Translated from the German. By G. F. Richardson. First American Edition. Philadelphia. T. K. Greenbank. 1833. Contains, aside from the biographical and critical matter, the following poems and tales in Richardson's translation: *Farewell to Life* [*Abschied vom Leben*]; *War Song* [*Bundeslied vor der Schlacht*]; *Prayer during Battle* [*Gebet während der Schlacht*]; *My Fatherland* [*Mein Vaterland*]; *The Oaks* [*Die Eichen*]; *Hymn* [*Lied zur feierlichen Einsegnung des preussischen Armee-corps*]; *Yager Song* [*Jägerlied*]; *War Song* [*Männer und Buben*]; *Sword Song* [*Schwertlied*]; *Lutzow's Wild Chase* [*Lützows wilde Jagd*]; *Confidence* [*Trost*. Nach Abschluss des Waffenstillstandes]; *Words of Love* [*Worte der Liebe*]; *On Rauch's Bust of Louisa, Queen of Prussia* [*Vor Rauchs Büste der Königin Luise*]; *The Miner's Life* [*Bergmannsleben*]; *Harris, the Bold Leaper* [*Harras, der kühne Springer*]; *Adelaide* [*Wallhaide*]; *Farewell to Vienna* [*Abschied von Wien*]; *Good Night* [*Zur Nacht*]; *St. Cecelia* [*Die heilige Cécilia*]; *The Kynast* [*Der Kynast*]; *Stanzas* [*Liebesrausch*]; *Hans Heiling's Rocks* [*Hans Heilings Felsen*]; *Woldemar* [*Woldemar*]; *The Harp* [*Die Harfe*]. (40 pp.)

## KNICKERBOCKER. NEW YORK.

902. I: 19.—Prose, *The Moss Rose* [*Die Moosrose*]. From the *Parables of Krummacher*. (½ p.)

903. I: 33, 77.—Two articles. *Horæ Germanicæ*, on *Goethe's Faust*. Prefaced by three quotations in the original from Goethe. Extracts from Gower's translation. (23 pp.)

904. I: 163, 221.—Story, *Stock am Eisen*, or *The Iron Trunk*. Contains a translation, *Drinking Song of the Burschenschaft*. [Signed] Octavius. (30 pp.)

905. II: 96.—*Parables*. From the German of Krummacher. *The Defence* [*Die Schutzwehr*]. *The Elder-Branch* [*Der Holunderstab*]. *Aesop* [*Aesopus*]. *The Apple* [*Der Apfel*]. *The Gem* [*Der Edelstein*]. *The Rosebud* [*Die Rosenknospe*]. With a page of introductory notice. (6 pp.)

906. II: 197.—*Historical Ballads*. No. III.—German. *Der Erlenkönig*.—By Goethe. Translated by Mr. E. Fehrman. (8 stanzas.)



907. II: 263.—*Song from the German* [Signed] G. (3 stanzas.)

908. II: 303.—Critical notice of *Parables, translated from the German of Krummacher*. 1 vol. New York. Peabody & Co. [1833]. (¼ p.)

(AMERICAN) METHODIST MAGAZINE. NEW YORK.

909. XV: 116.—*Luther's Table Talk* [Tischreden]. (2 pp.)

MUSEUM OF FOREIGN LITERATURE, SCIENCE AND ART. PHILADELPHIA.

910. XXII: 751.—Poem, *Der Faderland* [Wo ist des Deutschen Vaterland? Arndt]. "The following is a translation of the celebrated Song which some months since was sung with such great enthusiasm at the great meeting in Germany, and was afterward interdicted by authority." (5 stanzas.)

911. XXIII: 500.—A review of *Characteristics of Goethe*. From the German of Falk, von Müller, &c. By Sarah Austin, London. 1833. (15 pp.)

912. XXIII: 660.—*Aphorisms from Goethe*. [From] *Goethe's Posthumous Works*. Vols VI. X. London. Schloss. (1 vol.)

NEW ENGLAND MAGAZINE. BOSTON.

913. IV: 320.—Tale, *The Young Poet*. From the German of Krummacher. (1½ pp.)

914. IV: 360.—Tale, *The Vocation*. From the German. (15 pp.)

915. IV: 415.—*Fables from the German of Lessing*. *Jupiter and the Horse* [Zeus und das Pferd], *The Boy and the Snake* [Der Knabe und die Schlange]. (1 p.)

916. IV: 446.—Story, *The Wild Huntsman*. A German Legend. [Signed] J. T. S. S. (3 pp.)

917. V: 7.—Poem, *The Wood Demon* [Erlkönig]. From the German of Goethe. [Signed] L. With note. (8 stanzas.)

918. V: 198.—Poem, *The Brave Man* [Das Lied vom braven Mann]. A Ballad from the German of Bürger. [Signed] L. With note. (2½ pp.)

NORTH AMERICAN MAGAZINE. PHILADELPHIA.

919. III: 57.—Poem, *German Magic*. *Teutonic Incomprehensibilities Illustrated*. [Signed] Arasapha. Scene between magician and spirits, apparently a burlesque on the Faust legend. (1 p.)

NORTH AMERICAN REVIEW. BOSTON.

920. XXXVI: 1.—*Prince Pückler Muskau and Mrs. Trollope*. A review of *Domestic Manners of the Americans*. By Mrs. Trollope. New York. 1832; and, *Tour in Germany, Holland and England in 1826-27-28, in a Series of Letters by a German Prince*. 4 vols. London 1832. By E. E. Everett. (47 pp.)

921. XXXVI: 299.—A discussion of Scott's translations from the German in an essay, *Sir Walter Scott*. By O. W. B. Peabody. (2 pp.)

SELECT JOURNAL OF FOREIGN PERIODICAL LITERATURE. BOSTON.

922. I: no. 1, pt. 2, p. 47.—*Life of Hegel. Translated from the Revue Encyclopédique. Avril. 1832.* [Signed] H. Ahrens, of Göttingen. (3 pp.)

923. I: no. 2, pt. 1, p. 250.—*Recent Publications Concerning Goethe.* By A[ndrews] N[orton]. An exceedingly hostile criticism of Goethe, his works and his admirers. Reviewing: *Death of Goethe*, [London] *New Monthly Magazine*, vol. 34; *Goethe*, [London] *Foreign Quarterly Review*, vol. X [by Th. Carlyle]; *Wilhelm Meister, Edinburgh Review*, vol. 84 [by F. Jeffry]; *Blumen auf Goethes Ruhestatt gestreut. J. A. Gotthold, Königsberg in Ungarn, 1832; Goethe aus dem persönlichen Umgange dargestellt. Ein nachgelassenes Werk von Johannes Falk. Leipzig, 1832; A Discourse of Goethe to Falk on the Immortality of the Soul. Translated from the Nouvelle Revue Germanique, July, 1832; Extract from Schelling's Discourse on Goethe's Death; Goethe considered in reference to his active Life. A eulogy by Chancellor von Mueller; Weimar, from the Nouvelle Revue Germanique, August, 1832.* (43 pp.)

924. I: no. 2, pt. 2, p. 169.—Critical notice of *Andeutung eines Systems speculativer Philosophie. Von C. F. Daumer. Nürnberg. 1831.* From the *Journal des Savans*, for January, 1832. (1 p.)

925. II: no. 4, pt. 2, p. 244.—Review of *Johann Gottlieb Fichtes Leben und litterarischer Briefwechsel, hrsg. von seinem Sohne, Dr. H. Fichte. Erster Theil. Zweiter Theil. 1830 u. 1831. Sulzbach, bei Seidl.* Translated from the *Allgemeine Litteraturzeitung. Halle, Oct., 1832.* [Signed] Fr. Ed. Beneke. (14 pp.)

926. II: no. 4, pt. 2, p. 289.—Comment upon a criticism, appearing in the *Edinburgh Review*, of *Characteristics of Goethe. From the German of Falk, von Müller, &c.* . . . By Sarah Austin; and upon a discussion, in the [London] *Foreign Quarterly Review*, of the first five volumes of Goethe's *Posthumous Works*. Concludes with a fling at *Wilhelm Meister*. (½ p.)

927. II: no. 4, pt. 2, p. 294.—Sarcastic comment upon a review, in the *Allgemeine Litteraturzeitung. Febr., 1833*, of *Geschichte der deutschen Poesie im Mittelalter. Von Dr. Karl Rosenkranz.* (1 p.)

WESTERN MONTHLY MAGAZINE. CINCINNATI.

928. I: 305.—*The German Language.* A plea for the study of it here. Contains translation of a poem, *The Crushed Floweret* [*Das Veilchen*], from Goethe. (4 pp.)

1834

## AMERICAN MONTHLY MAGAZINE. NEW YORK.

929. IV: 70.—Critical notice of *Tutti Frutti*. By Prince Pückler Muscau. New York. 1834. (1 p.)

930. IV: 216.—Critical notice of *Don Carlos*. From the German of Schiller. (½ col.)

## AMERICAN QUARTERLY OBSERVER. BOSTON.

931. II: 172.—Critical notice of *The Life of Friedrich Schiller. Comprehending an Examination of his Works*. [Th. Carlyle]. From the London Edition. Boston. Carter, Hendee & Co. 1833. (2 pp.)

## (ATKINSON'S) CASKET. PHILADELPHIA.

932. IX: 2.—Story, *The Brothers* [*Eine grossmüthige Handlung aus der neuesten Geschichte*]. From the German of Schiller. [From the] *Providence Literary Journal*. (1 p.)

933. IX: 36.—Poem, *The United States* [*Den Vereinigten Staaten*]. From Goethe. From the *London Monthly Magazine*. (8 ll.)

934. IX: 58.—*Argalya* [*Argalja*]. A Tale after the German of Baroness de Gichler [C. Pichler]. *Original*. (15 pp.)

935. IX: 185.—*The German Tale of Peter Klaus, the Goatherd, by the German writer, Otmar*. Given as source of Irving's *Rip Van Winkle*. (1 p.)

936. IX: 466.—Story, *The Pie*. From a German Paper. (2 pp.)

## CHRISTIAN EXAMINER. BOSTON.

937. XVI: 365.—Review of *The Life of Friedrich Schiller, comprehending an Examination of his Works*. [Th. Carlyle]. From the London edition. Boston. Carter, Hendee & Co. 1833. By F. H. Hedge. Chiefly independent criticism; *Die Räuber* reviewed at length; also *Kabale und Liebe*, *Wallenstein*, *Don Carlos*, *Maria Stuart*, *Jungfrau von Orleans* and *Wilhelm Tell* less fully. Extracts from the dramas are given and verse translations of the poems: *Joan's Farewell* [*Johannas Abschied*]; *Away to the Field, from Wallenstein* [*Wohlauf, Kameraden*]; *To the Jungfrau von Orleans* [*Das Mädchen von Orleans*]; *The Pilgrim* [*Der Pilgrim*]; *Ritter Toggenburg*, [abridged]. (28 pp.)

938. XVII: 279.—Critical notice of *The Story without an End. Translated from the German by Sarah Austin*. London. Effingham Wilson. Royal Exchange. 1834. By Carové (?) Cf. No. 970. (2 pp.)

## KNICKERBOCKER. NEW YORK.

939. III: 197.—Poem, *To a Portrait. A Fragment from the German*. (11 stanzas.)

[176]

940. III: 309.—Critical notice of *The Life of Friedrich Schiller* [By Thomas Carlyle]. *Comprehending an Examination of his Works.* Park Benjamin and Carter, Hendee & Co. Boston. 1834. (2 pp.)

941. IV: 123.—*Translations from the German of Herder. The Child of Mercy* [Das Kind der Barmherzigkeit]; *The Heavenly Shepherd* [Der himmlische Schäfer]; *The Death of Adam* [Adams Tod]. (3 pp.)

942. IV: 232.—Review of *Tutti Frutti. By the Author of "The Tour of a German Prince."* [Prince Pückler Muskau]. New York. Harper Bros. 1834. (4½ pp.)

943. IV: 370.—A stanza from Bürger is prefixed to a poem. *The Hexenzee.* [Signed] *Gottfried.* (8 ll.)

944. IV: 499.—Critical notice of *The Lyre and Sword* [Leier und Schwert] of Charles Theodore Körner, with a Life of the Author,..... by W. B. Chorley, Esq.....London. [1834]. (¾ p.)

MAGNOLIA; OR, LITERARY TABLET. NEW YORK.

945. I: 213.—*The Baron de Olon. A German Tale. From the Burlington Sentinel.* (4½ pp.)

946. I: 330.—Story, *The Leg* [Das Bein. Zschokke]. *From the German.* (2½ pp.)

947. I: 365.—*The Headsman of Mentz. A German Legend.* (3 pp.)

MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

948. XXIV: 684.—Review of *August Lafontaine's Leben und Wirken.* Von J. G. Gruber, Halle, 1833. *From the* [London] *Foreign Quarterly Review.* (4 pp.)

949. XXV: 139.—Story, *Peter Klaus.* [From] *Johnstone's* [London] *Magazine.* Given as source of Irving's *Rip Van Winkle.* (1 p.)

NEW ENGLAND MAGAZINE. BOSTON.

950. VI: 165.—Critical notice of *The Life of Friedrich Schiller, comprehending an Examination of his Works.* [Thomas Carlyle]. *From the London Edition.* [Boston. 1833]. (2 pp.)

951. VI: 463.—*Notburga. A Romance from the German.* [Signed] J. T. S. S. (3 pp.)

952. VII: 163.—Critical notice of *Don Carlos. A Dramatic Poem.* By Friedrich Schiller. *Translated from the German by the Author of "A Volume from the Life of Herbert Barclay."* [G. H. Calvert, Boston, 1834]. (1½ pp.)

953. VII: 365.—Poem, *Faust's Soliloquy.* Goethe. [Signed] P. B. Good translation of *Wald und Höhle. Faust I.* Cf. foot-note 61, p. 77 above. (½ p.)

## NEW YORK ATLAS MAGAZINE. NEW YORK.

954. I: 170.—Poem, *A Tale of the Rhine*. A parody on a German legend, *Rupert the Fearless*. (2½ pp.)

955. I: 193, 209.—*The Life of Poets [Dichterleben]*. From the German of Lewis Tieck. From the Leipzig edition. Possibly by A. D. Pater-son, the editor. (18 pp.)

## NORTH AMERICAN REVIEW. BOSTON.

956. XXXIX: 1.—Review of *The Life of Friedrich Schiller*. Comprehending an Examination of his Works. [By Thomas Carlyle]. From the London Edition. Boston. 1833. By George H. Calvert. Very favorable. (30 pp.)

957. XXXIX: 343.—Brief notice of Lessing, Goethe, Schiller, Klinger and the German stage in an article on *Italian Drama*, by Mme. C. de la Barca. (½ p.)

## QUARTERLY REVIEW. [Reprint]. BOSTON.

958. LI: 10.—Coleridge's translation of Schiller's *Wallenstein* is discussed and his opinion of Goethe's *Faust* is quoted in a review of *Coleridge's Poetical Works*. (2 pp.)

## REPRINT OF BLACKWOOD'S EDINBURGH MAGAZINE, THE METROPOLITAN AND THE FOREIGN QUARTERLY REVIEW. NEW HAVEN.

959. I: (Metropolitan), 460.—A brief sketch of present German Literature. (1 col.)

960. I: (For. Quart. Rev.), 43.—Review of August Lafontaine's *Leben und Wirken*. Von J. G. Gruber. Halle, 1833. (2 pp.)

961. I: (For. Quart. Rev.), 105.—Review of *Tutti Frutti*. Aus den Papieren des Verstorbenen. Von Prinz Pückler Muskau. Stuttgart. 1834. (4½ pp.)

962. I: (For. Quart. Rev.), 165.—Review of *Goethe's Nachgelassene Werke*. Bde. VI—XV. Stuttgart & Tübingen. 1823. (7 pp.)

## SELECT JOURNAL OF FOREIGN PERIODICAL LITERATURE. BOSTON.

963. III: no. 5, pt. 2, p. 16.—Review of *Goethe's Nachgelassene Werke*. Bde. I—V. Stuttgart und Tübingen. 1833. From the [London] *Foreign Quarterly Review*, no. 23. Contains many extracts from *Faust II*. (27 pp.)

964. III: no. 5, pt. 2, p. 76.—Review of *Wahrheit aus Jean Pauls Leben*. . . . . 5 Bde. Breslau. 1826—1829. From *Ergänzungsblatt Nr. 53 zur Allg. Lit-Zeitung*. Juni. 1833. (6 pp.)

965. III: no. 5, pt. 2, p. 124.—Critical notice of a review of Richter's *Vision* in the London *New Monthly Magazine*. No. 150. Carlyle and Goethe are unfavorably criticised. (1 p.)



966. III: no. 6, pt. 2, p. 225.—Notice of a review in the *London Foreign Quarterly Review*, no. 24 of *C. Spindlers Sämmtliche Werke*. 20 Bde. Stuttgart. 1834. (½ p.)

967. IV: no. 7, pt. 1, p. 105.—Both original and translation of poem, *The Wanderer* [*Der Wanderer*]. Translated from the German of Schmidt von Lubeck. By Mrs. Hemans. From the *Dublin University Magazine*. No. 14. (4 stanzas)

968. IV: no. 7, pt. 2, p. 78.—Review of *August Lafontaines Leben und Wirken*. Von J. G. Gruber. Halle. 1833. Compiled [i. e., from various reviews, which are quoted]. (10 pp.)

969. IV: no. 7, pt. 2, p. 115.—*Religion in Germany*.—Goethe. An extract from an essay, *The Literature of Germany*. By Edgar Quinet, in the *London Athenaeum*, no. 329. With brief editorial comment. Goethe is held largely responsible for the spirit of doubt prevalent in Germany. (2 pp.)

970. IV: no. 7, pt. 2, p. 120.—Critical notice of *The Story without an End*. Translated by Mrs. Austin. Dr. Carové is mentioned as the probable author. (½ p.)

971. IV: no. 8, pt. 2, p. 164.—Review of *Tutti Frutti*. Aus den Papieren des Verstorbenen. [By Prince Pückler Muskau]. 2 Bde. Stuttgart. 1834. From the [London] *Foreign Quarterly Review*. No. 26. (15 pp.)

972. IV: no. 8, pt. 2, p. 222.—Review of *Briefe aus Paris. 1830–1831*. Von Ludwig Börne. Hamburg. 1832; *Lettres écrites de Paris*. Par M. L. Börne. Traduites par M. F. Guiran. Paris. 1832; and, *Heines Reisebilder. Nachträge zu Heines Reisebildern*. Hamburg. 4 Bde. 2te Aufl. 1830, 1831. Abridged from the [London] *Foreign Quarterly Review*. No. 19. Introduced by four pages of editorial comment. (13 pp.)

#### WESTERN MONTHLY MAGAZINE. CINCINNATI.

973. II: 273.—Poem, *The Pope and the Sultan* [*Papst und Sultan*]. Translation of a popular German Song. [Signed] Hans. (5 stanzas.)

974. II: 561.—Biographical sketch, *Schiller*. [Signed] J. J. J. (10 pp.)

#### 1835

#### AMERICAN ANNALS OF EDUCATION AND INSTRUCTION. BOSTON.

975. V: 48.—*Juvenile Song. Invitation to the Singing School*. From the German. (4 stanzas.)

976. V: 192.—*Juvenile Song. 'Twas God who waked the Dawning*. From the German. Music by Nægeli. (3 stanzas.)

977. V: 336.—*Juvenile Song. Oh, how sweet, when Daylight closes*. From the German. (3 stanzas.)

978. V: 432.—*Juvenile Song. The Setting Sun*. From the German. Music by Nægeli. (6 stanzas.)

## AMERICAN MONTHLY MAGAZINE. NEW YORK AND BOSTON.

979. VI: 56.—*The Legend of San Domingo de la Calzada*. [Die Legende von St. D. de la Calzada]. From the German of A. von Tromlitz. (5 pp.)

980. VI: 283.—Poem, *Song of the Texian Hunters*. From the German of Schulze. (7 stanzas.)

981. VI: 284.—Story, *Tamina*. Translated from the German. (5 pp.)

982. VI: 289.—Poem, *Homesickness*. From the German of Agnes Franz. (4 stanzas.)

## (ATKINSON'S) CASKET. PHILADELPHIA.

983. X: 123.—Quotation from *Lavater*. (3 ll.)

984. X: 442.—Poem, *The Gathering* [Männer und Buben]. From the German of Körner. By L. E. L. (6 stanzas.)

985. X: 462.—Prose, *Goethe's Adventure with his Dancing Master's Daughter*. From his *Autobiography* [Dichtung und Wahrheit]. (1½ pp.)

986. X: 673.—Tale, *The Eisenhammer*. Founded on a German fact. From the *London Metropolitan Magazine*. (3½ pp.)

## CHRISTIAN EXAMINER. BOSTON.

987. XVIII: 167.—*Life of Herder*. A review of *The Spirit of Hebrew Poetry* [Vom Geist der ebräischen Poesie]. By J. G. Herder. Translated from the German by James D. Marsh. 2 vols. 1833. Burlington. [Vt.]; *Erinnerungen aus dem Leben von Herder*, von Maria Caroline von Herder. Stuttgart, 1830; *Herders Leben*, neubearbeitet von Carl Ludwig Ring. Karlsruhe, 1832; and *Herders sämtliche Werke*. Von Johann Georg Müller. Stuttgart. 1830. By Rev. George Ripley. The article concludes with a translation (2½ pp.) of Jean Paul's estimate of Herder. (56 pp.)

988. XIX: 172.—*Herder's Theological Opinions and Services*. A review of *Johann Gottfried Herders sämtliche Werke*. Zur Religion und Theologie. Herausgegeben durch Johann Georg Müller. Stuttgart und Tübingen. 1827-1830. By Rev. George Ripley. (3 pp.)

## CHRISTIAN QUARTERLY SPECTATOR. NEW HAVEN.

989. VII: 13.—*German Literature*. A review of *Handbuch der Geschichte der Litteratur*, von Dr. Ludwig Wachler. Leipzig. 1823; and, *Lehrbuch der Litteraturgeschichte*, von Dr. Ludwig Wachler. Leipzig. 1827. Contains a translation of the poems, *The Lost Church* [Die verlorene Kirche], by Uhland, and of two parables, *Asaph, the Singer and Harpist* [Asaph], and *The Moss-rose* [Die Moosrose], by Krummacker. (13 pp.)

## KNICKERBOCKER. NEW YORK.

990. V: 44.—Three stanzas of Middle High German verse, one from Lichtenstein and two from Vogelweide, are prefixed to poems, entitled *Minnesong*. [Signed] P. New Haven. Conn. (8 ll.)

991. V: 207.—Poem, *The Division of the Earth* [*Die Teilung der Erde*]. From the German of Schiller. [Signed] [Mrs.] E. F. E[lliott]. (8 stanzas.)

992. V: 231.—Two stanzas of Middle High German verse, signed Rudolff, are prefixed to a poem. (7 ll.)

993. V: 232.—Stanzas in German, signed A. W. Schlegel, Meyer, and Ernst Busch are prefixed to a poem. (8 ll.)

994. V: 233.—Poem, *Hexli* [translated from Hebel], is prefaced by one stanza of the poem in the original. (9 stanzas.)

995. V: 234.—Stanzas in German, signed Schink and Von Friedelberg are prefixed to a poem. (5 ll.)

996. VI: 151.—Poem, *My Fatherland* [*Mein Vaterland*]. From the German of Körner.—1813. [Signed] W. B. C.—England. (6 stanzas.)

## LITERARY AND THEOLOGICAL REVIEW. NEW YORK.

997. II: 232.—*Review of Goethe's Works. By the Editor* [Leonard Woods, Jr.]. *Goethes Werke. Bde. I-LV. Stuttgart. 1834.* Discusses *Faust* and *Meister*. (25 pp.)

## MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

998. XXVI: 539.—*Recent German Belles-Lettres. A review of Zur Geschichte der neueren schönen Litteratur in Deutschland. Von Heinrich Heine. Leipzig. 1833.* [From the] *London Quarterly Review*. (6 pp.)

999. XXVI: 545, 615. XXVII: 68.—*Shakespeare in Germany. From Blackwood's Edinburgh Magazine.* Extracts from Lessing (1 p.), Tieck (2 pp.), A. W. Schlegel (2 pp.), Voss (1 col.). (26 pp.)

1000. XXVI: 655.—*Review of Leben und Studien Friedrich Augustus Wolffs,.....von Dr. Wilhelm Korte. Essen. 1833.* (7 pp.)

1001. XXVII: 218.—Critical notice of *The Faust of Goethe, attempted into English Rhyme. By Hon. H. D. Talbot. From the* [London] *Metropolitan.* Contains extract from *Vor dem Thor* scene. (1 col.)

## NEW ENGLAND MAGAZINE. BOSTON.

1002. VIII: 40.—Poem, *Lützow's Wild Chase* [*Lützows wilde Jagd*]. From the German of Körner. [Signed] F. H. Hedge. (6 stanzas.)

1003. VIII: 340.—A couplet in German from Herder is prefixed to a poem. (2 ll.)

1004. VIII: 371.—*The Ballad of the Erlking [Erlkönig]*. From Goethe. [Signed] Horace Berkeley. Phila. April 20. (8 stanzas.)

1005. VIII: 380.—*Hymn to Joy [An die Freude]*. From Schiller. [Signed] D. (18 stanzas.)

1006. VIII: 424.—A line in the original from Herder. (1 l.)

QUARTERLY REVIEW. [Reprint]. NEW YORK.

1007. LIV: 1.—Review of *De L'Allemagne*. Par H. Heine. Paris. 2 vols. 1835. (18 pp.)

REPRINT OF BLACKWOOD'S EDINBURGH MAGAZINE, THE METROPOLITAN AND THE FOREIGN QUARTERLY REVIEW. NEW HAVEN.

1008. II: (For. Quart. Rev.), 9.—Review of *Leben und Studien Friedrich Augustus Wolffs, des Philologen*. Von Dr. Wilhelm Korte. Essen. 1833. (6 pp.)

1009. II: (For. Quart. Rev.), 81.—Review of *Wilhelm Hauffs sämtliche Werke*. Stuttgart. 36 Bde. 1830. (2 pp.)

1010. II: (For. Quart. Rev.), 157.—Critical notice of *Rheinischer Sagenkreis. Ein Cyklus von Romanzen, Balladen und Legenden des Rheins*. Von Adelheid A. Stolterforth. Frankfurth A. M. 1835. Contains one poem in translation; *The Seven Warriors*. (¾ p.)

SOUTHERN LITERARY JOURNAL. CHARLESTON.

1011. I: 53.—*Song of the Archangels*. From the *Faust* of Goethe. [Signed] S. (4 stanzas.)

1012. I: 112.—Poem, *The Monarch's Goblet [Der König in Thule]*. From Goethe. [Signed] G[rinke] D[rayton]. Charleston, S. C. (6 stanzas.)

1013. I: 113.—Story, *A Passage in the Life of Hans Holbein*, containing a stanza from Goethe's *Faust*, and a couplet from Bürger's *Lenore*, both in the original. (5 pp.)

1014. I: 117.—Poem, *Prayer during Battle [Gebet während der Schlacht]*. From the German of Körner. [Dated] Charleston, S. C. (6 stanzas.)

WESTERN MESSENGER. LOUISVILLE.

1015. I: 117.—Poem, *German Cavalry Song [Durch]*. From T. Körner. [Signed] J. F. C[larke]. (5 stanzas.)

1016. I: 428.—Epigram, *Friend and Foe [Freund und Feind]*. From Schiller. (2 ll.)

1017. I: 439.—Stanza, *Truth [Die Forscher]*. From Schiller. [Signed] J. F. C[larke]. (4 ll.)

1018. I: 442.—Stanza, *Wisdom and Prudence [Weisheit und Klugheit]*. From Schiller. [Signed] J. F. C[larke]. (6 ll.)

1836

## AMERICAN MAGAZINE OF USEFUL KNOWLEDGE. BOSTON.

1019. II: 199.—*Outline of Lavater's Theory of Physiognomy. From Courier Français.* (1 p.)

1020. II: 255.—*German Literature. Its rationalistic and skeptical character.* (1 col.)

## AMERICAN MONTHLY MAGAZINE. NEW YORK AND BOSTON.

1021. VI: 366.—Poem, *Greeting. From the German of Bouterwek.* (4 stanzas.)

1022. VI: 397.—*Lines, written among the ruins of an old mountain castle [Elegie. In den Ruinen eines alten Bergschlosses geschrieben]; from the German of Matthiesson.* (10 stanzas.)

1023. VI: 461.—*Mary Stuart's Song on a Temporary Release from Prison. Vide the Play. [III, 1.] From the German of Schiller.* (1 p.)

1024. VII: 40.—Poem, *The Wanderer's Farewell. From the German of Körner.* (5 stanzas.)

1025. VII: 52.—Poem, *The Poet's Solace [Das Reich des Gesanges]. From the German of Körner.* (3 stanzas.)

1026. VII: 57.—*Horae Germanicae. A Tale of Diablerie [Aus den Memoiren des Satans]. By Wm. Hauff. Poem by Fr. Kind.* (6½ pp.)

1027. VII: 63.—*Lines on a Skull dug up by the Plough. From the German of Friedrich Kind.* (9 stanzas.)

1028. VII: 89.—Poem, *The Watchfire. From the German of Collin.* (5 stanzas.)

1029. VII: 96.—Poem, *Our Country's Call. Imitated from the German. By an unknown Hand.* (3 stanzas.)

1030. VII: 173.—Prose, *New Year's Eve of an Unhappy Man [Neujahrsnacht eines Unglücklichen]. From the German of Jean Paul.* (1 p.)

1031. VII: 193.—Poem, *Hymn during Battle [Gebet während der Schlacht]. Translated literally from the German of Körner.* (6 stanzas.)

1032. VII: 285.—Poem, *The Pike and the Shark. A Fable. From the German of Zacharia.* (1 col.)

1033. VII: 355.—Poem, *Men and Boys [Männer und Buben]. From the German of Körner.* (7 stanzas.)



1034. VII: 378.—Story, *A Day in the Life of a Persian Jew*. From the German. (3½ pp.)
1035. VII: 381.—Poem, *Self-Denial*. From the German of Rozetti. (10 ll.)
1036. VII: 400.—Stanza, *Advice [Guter Rath]*. From the German of Gleim. (4 ll.)
1037. VII: 448.—*Aphorisms on Goethe*. By Glaser. (3 pp.) By Novalis [Hardenberg]. (1 p.) (4 pp.)
1038. VII: 464.—Poem, *The Philosophy of Sooth-Saying*. From the German. (30 ll.)
1039. VII: 500.—Poem, *The Story of the Hat [Die Geschichte von dem Hute]*. From the German of Gellert. (2½ pp.)
1040. VII: 608.—Poem, *Dobotzi. A Magyarian Legend*. From the German of Wendt. [Signed] U. U. With (1 p.) introductory note. (18 stanzas.)
1041. VIII: 1.—*Present State of German Literature*. A review of *Letters Auxiliary to the History of Modern Polite Literature in Germany*. By Heinrich Heine. Translated by G. W. Haven. Boston. 1836. (12½ pp.)
1042. VIII: 29.—Poem, From the German of Neuffer. (5 stanzas.)
1043. VIII: 51.—Poem, From the German of J. P. Jacobi. (5 stanzas.)
1044. VIII: 60.—Poem, *The Lark and the Nightingale*. From the German of Ernst Schulze. (20 v.)
1045. VIII: 131.—Poem, *The Goldfinch and the Nightingale [Der Zeisig]*. A Fable; from the German of Gellert. [Signed] U. U. (½ p.)
1046. VIII: 146.—Poem, *The Fasting Captain*. From the German of Schlegel. (4 stanzas.)
1047. VIII: 151.—Poem, *The Supercelestial Drunkard*. From the German. (1½ pp.)
1048. VIII: 159.—Poem, *The Wandering Jew [Der ewige Jude. Eine lyrische Rhapsodie]*. A Rhapsody, from the German of C. F. D. Schubart. With footnote concerning prose translation of the same by Percy B. Shelley. (2½ pp.)
1049. VIII: 175, 279, 335.—Story, *Little White Hat. A German Legend*. (40 pp.)
1050. VIII: 253.—*Barbita [Barlito]; a Spanish Novellette*. From the German of G. von Gaal [Gaal]. (15 pp.)
1051. VIII: 368.—Story, *The Starry Heavens*. From the German of Schubart. (2 pp.)

1052. VIII: 384.—Biographical sketch, *Beaumarchais. Translated from the German of Graffer.* (7 pp.)

1053. VIII: 458.—Prose, *Einleben. Ein Märchen, von das nacht-buch* [sic] *Gottesgabe von Thiergasten* [sic]. Apparently a burlesque on "double refined transcendentalism," mentioned in footnote. (3½ pp.)

AMERICAN QUARTERLY REGISTER. BOSTON.

1054. IX: 134.—*Schlegel's Philosophy.* A review of *The Philosophy of History* [Über Philosophie der Geschichte]; in a *Course of Lectures delivered at Vienna, by Frederick von Schlegel*; . . . with a *Memoir of the Author, by J. B. Robertson, Esq.* 2 vols. London. 1835. (3½ pp.)

CHRISTIAN EXAMINER. BOSTON.

1055. XX: 1.—*Schleiermacher as a Theologian.* A review of *Erinnerungen an Dr. Fr. Schleiermacher. Von Fr. Lücke. In Theologische Studien und Kritiken. Zweiter Band. 1834.* By Rev. George Ripley. (46 pp.)

1056. XX: 47.—*The American Germans.* By G. Putnam. A review of *The Stranger's Gift. A Christmas and New Year's Present. Edited by Hermann Bokum, Instructor in Harvard University.* Boston. 1836. (7 pp.)

CHRISTIAN REVIEW. BOSTON.

1057. I: 263.—*The Study of the German Language. What are the Benefits and Dangers incident to a Minister from the study of the German Language?* [Signed] F. (11 pp.)

KNICKERBOCKER. NEW YORK.

1058. VII: 247.—*Leaves from the Commonplace Book of a German Student. Death's Reveille. The Betrayed. Summer and Winter.* [Signed] M. (4 pp.)

1059. VIII: 122.—German Literature. A notice of George Calvert's lecture before the *Atheneum Society*, Baltimore. (10 ll.)

1060. VIII: 454.—Stanza, *The French Language. Translated from the German of Bilderdyke.* (8 ll.)

1061. VIII: 552.—A verse from Schiller, *Was ich ohne dich wäre, ich weiss es nicht*, is prefixed to a poem, *Poesy*, by Mrs. M. E. Lee. (1 l.)

METROPOLITAN MAGAZINE. [Reprint]. NEW YORK.

1062. I: 92, 162, 227.—Article in French, *De L'Allemagne. Par M. le docteur C. M. Friedländer. Membre de l'Institut*, etc. Based on works of Mme. de Staël. St. Marc Girardin, Constant, Ampère and Leminier upon Germany and the Germans. Schiller's *Teilung der*

*Erde*, and Körner's *Schwertlied* and *Gebet während der Schlacht* are given in both the original and French translations. The principal writers treated are Schiller, (1 p); Körner, (4 pp); Görres, (3 pp); Luther, (1 p.); Leminier's translation of Goethe's *Faust*, (2 pp.). (17 pp.)

1063. II: 137.—Poem, *The Serenade; from the German*. By Mrs. Abby. (5 stanzas.)

1064. II: 141.—Sonnet, *To Weimar on the Death of Goethe*.

1065. II: 262.—Sonnet, *Goethe*.

1066. II: 262.—Sonnet, *Schiller*.

#### MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

1067. XXVIII: 145.—Review of *Friedrich der Grosse, eine Lebensgeschichte von J. D. E. Preuss*, 4 Bde. Berlin, 1832.—From the [London] *Quarterly Review*. (10 pp.)

1068. XXVIII: 271.—Review of *Memoirs of Luther, written by himself and edited by M. Michelet, Chief of the Historical Section of the Archives of France*. [Paris and London]. From *Blackwood's Edinburgh Magazine*. (7 pp.)

1069. XXIX: 397.—Review of *Luther's Table Talk [Tischreden]*. Translated into English by Capt. Henrie Bell. London, 1652.—From the *Retrospective Review*. (9 pp.)

1070. XXIX: 446.—Review of *Memoirs of Luther*. Written by himself, translated and edited by M. Michelet. . . . Paris and London.—From the [London] *Athenæum*. (12 pp.)

1071. XXX: 116.—*The Devil's Doings; or, Warm Work in Wirtemberg*.—From *Blackwood's Magazine*. A review of *Die Seherin von Prevorst*, and *Geschichten Besessener neuerer Zeit*. Von Dr. Justinus Kerner. 1834. (9 pp.)

#### NORTH AMERICAN REVIEW. BOSTON.

1072. XLII: 209.—*Popular Poetry of the Teutonic Nations*. By Mrs. E. Robinson. Based on *Volkslieder der Deutschen. Eine vollständige Sammlung durch Friedrich Karl, Freiherrn von Erlach-Mannheim*. Hoff. 1834. Two folksongs, *Mein Herzl is zu*, and *Uf'm Bergli bin i gesässe* [Goethe, *Schweizerlied*], are given in the original, and twelve others in crude literal translations. Grimm and Herder are discussed. (35 pp.)

1073. XLIII: 163.—Review of *Letters Auxiliary to the History of Modern Polite Literature in Germany [Die romantische Schule]*. By Heinrich Heine. Translated from the German by G. W. Haven. Boston. James Munroe & Co. 1836.—By C. Beck. Discusses Goethe (2 pp); A. W. Schlegel (2 pp); Tieck (1 p); Voss (1 p), and the Romantic School (4 pp). (17 pp.)

1074. XLIII: 528.—Critical notice of *A Lecture on German Literature* . . . By George H. Calvert. Baltimore. (½ p.)

## (BIBLICAL REPERTORY AND) PRINCETON REVIEW. PHILADELPHIA.

1075. VIII: 545.—*Martin Luther at the Diet at Worms. From the German of Marheineke. 1831.* (15 pp.)

## SOUTHERN LITERARY JOURNAL. CHARLESTON.

1076. I: 443.—A sentence, in both original and translation, from Goethe's *Wahlverwandtschaften*, is prefixed to a poem. (2 ll.)

1077. II: 51.—A sentence in the original from Schiller's *Geistesher*, is prefixed to a story, (2 ll.)

1078. II: 218.—Sketch, *Illustration of Rienzi*, contains a translation of Schiller's ballad, *Ritter Toggenburg*. (10 stanzas.)

1079. II: 256.—Poem. *Harras, the Bold Springer* [*Harras, der kühne Springer*]. Translated from the German of Körner. [Signed] [Rev.] S. G. B. [ullfinch]. *Augusta, Georgia.* (10 stanzas.)

1080. III: 20.—Poem, *The Ideal* [*Die Ideale*]. From the German of Schiller. [Signed] [Mrs.] E. F. Ellett. (11 stanzas.)

## SOUTHERN LITERARY MESSENGER. RICHMOND.

1081. II: 373.—*German Literature. A Lecture on German Literature, being a sketch of its history from its origin to the present day. Delivered, by request, before the Athenæum Society of Baltimore, on the 11th of February, 1836. By George H. Calvert. Translator of Schiller's Don Carlos, now first published.* (8 pp.)

1082. II: 702.—*Alfieri and Schiller. By Mrs. E. F. Ellett. A comparison of the former's drama, Filippo, with the latter's Don Carlos. Extracts from both.* (12 pp.)

## WESTERN LITERARY JOURNAL. CINCINNATI.

1083. I: 105.—*Literary Mems.—Aminidab. Paragraph on Coleridge's translation of Wallenstein, citing a passage in Act V, Scene 1, as the probable source of Campbell's line in Lochiel's Warning: "Coming events cast their shadows before."* (30 ll.)

## WESTERN MESSENGER. LOUISVILLE.

1084. I: 457.—*The Book of Ruth. By J. F. Clarke. Translated from Goethe's Notes and Illustrations to the Western oriental Divan* [*Hebräer. Noten u. Abhand. z. westöst. Divan*]. (1½ pp.)

1085. I: 468.—Epigram, *The Child in the Cradle* [*Das Kind in der Wiege*]. From Schiller. [Signed] J. F. C[larke]. (2 ll.)

1086. I: 473.—Epigram, *Self Education. From Schiller.* [Signed] J. F. C[larke]. (2 l.)

1087. I: 474.—*Goethe on Byron. By J. F. Clarke. Contains translation of Dirge over Euphorion* [*Faust II.*]. (1½ pp.)

1088. I: 531, 606, 691, 797, 848.—*Theodore, or the Skeptic's Progress to Belief* [*Theodor, oder die Weihe des Zweiflers*]. By Dr. De Wette. Translated from the German by J. F. Clarke. With introductory note. Continued, cf. No. 1129. (43 pp.)

1089. I: 604.—Epigrams, *The Beautiful Bridge* [*Die schöne Brücke*]; *Expectation and Fulfillment* [*Erwartung und Erfüllung*]; *The Common Fate* [*Das gemeine Schicksal*].—Schiller. (6 ll.)

1090. I: 605.—Epigram, *To Proselyte Makers* [*An die Proselytenmacher*].—Schiller. (3 ll.)

1091. I: 824.—Prose, *Influence of the Bible on Civilization. From the Posthumous Works of Goethe*, vol. 13, p. 81. (3 pp.)

1092. I: 864.—In an obituary notice, a stanza, "Goethe's lines on Schiller," from Goethe's *Epilog zu Schillers Glocke*. (8 ll.)

1093. II: 59.—Poem, *Orphic Sayings* [*Urworte. Orphisch*], from Goethe. *Destiny, Chance, Love, Necessity, Hope*. With explanations by the translator, J. F. Clarke. (3 pp.)

1094. II: 177.—Poem, *To the Sea* [*An das Meer*]. From the German of [Fr. L.] Stolberg. [Signed] C. T. B[rooks]. (9 stanzas.)

1095. II: 210.—Notice of Dr. Follen and his work. ( $\frac{1}{2}$  p.)

1096. II: 232.—Poem, *Joan of Arc's Farewell to her Home. Schiller's Play* [*Die Jungfrau von Orleans. Prolog*]. [Signed] C. T. B[rooks]. With an introductory note by S. Osgood. (6 stanzas.)

1097. II: 243.—Prose, *The Atheist's Dream. From the German of Richter*. [From the London] *Foreign Review*. (5 pp.)

#### WESTERN MONTHLY MAGAZINE. CINCINNATI.

1098. V: 651.—Brief excerpts from Jean Paul, with a note on his life and character. ( $1\frac{1}{2}$  pp.)

1099. V: 656.—Tale, *The Abderites* [*Die Abäeriten*]. From the German.—Wieland. (2 pp.)

1100. V: 658.—A Parable from the German of Krummacher. [*Die Namen Gottes*]. (1 p.)

#### 1837

#### AMERICAN MONTHLY MAGAZINE. NEW YORK.

1101. IX: 33.—Poem, *The Song of the Bell* [*Das Lied von der Glocke*]. From the German of Schiller. Translated by J. S. Dwight. (8 pp.)

1102. IX: 209.—Specimens of the German Drama. *Werner's Twenty-fourth of February* [*Der vier-und-zwanzigste Februar*]. Introduction (2 pp.) and translation of the entire play. (20 pp.)



1103. IX: 249.—Poem, *Last Words of Schiller*. "Many things are now growing plain and clear to me." (1 p.)

1104. IX: 361.—Poem, *Transitoriness*. From the German of J. N. Götz. (5 stanzas.)

1105. IX: 361.—Poem, *Moral Counsel* [*Guter Rath*]. From the German of J. W. L. Gleim. (6 ll.)

1106. IX: 412.—Announcement of the *Specimens of Foreign Standard Literature* series, to be edited by Rev. George Ripley. Some twenty German writers are mentioned, from whom it is proposed to offer translations. (½ p.)

1107. IX: 587.—Review of *Schiller's Wilhelm Tell*. [Signed] [Mrs.] E. F. E[lliott]. Columbia. S. C. (13 pp.)

1108. X: 361.—Poem, *Vanitas, Vanitum Vanitas*. From *Goethe*. [Signed] J. S. D[ewight]. (7 stanzas.)

CHRISTIAN EXAMINER. BOSTON.

1109. XXII: 185.—A discussion of German Transcendentalism in an essay, *Recent Contributions to Philosophy*, by O. A. Brownson. (2 pp.)

1110. XXII: 235.—*Schiller's Song of the Bell* [*Das Lied von der Glocke*]. A criticism of: *Song of the Bell*. Translated for the Boston Academy of Music. By S. A. Eliot. Boston. 1837; and, *Song of the Bell*. From *Schiller*. [Translated by J. S. Dwight]. *American Monthly Magazine for January, 1837*. Analysis and criticism, by N. L. Frothingham. (10 pp.)

1111. XXII: 271.—Announcement of Rev. George Ripley's proposed series, *Specimens of Foreign Standard Literature*. (½ p.)

(UNITED STATES MAGAZINE AND) DEMOCRATIC REVIEW. WASHINGTON.

1112. I: 35.—Poem, *The Worth of Woman* [*Die Würde der Frauen*]. From the German of *Schiller*. (9 stanzas.)

GODEY'S LADY'S BOOK. PHILADELPHIA.

1113. XV: 77.—Poem, *Fridolin* [*Der Gang nach dem Eisenhammer*. *Schiller*]. Translated from the German by J. W. Lake. With note and frontispiece illustrations. (26 stanzas.)

KNICKERBOCKER. NEW YORK.

1114. IX: 425.—Critical notice of *The Life of Friedrich Schiller*. [By Thos. Carlyle]. *Comprehending an Examination of his Works*. [Republished by Dr. Chas. Follen]. New York. Geo. Dearborn & Co. [1837]. (½ p.)

1115. IX: 433.—Review of *Schiller's Maria Stuart*. [Signed] [Mrs.] E. F. E[lliott]. (13 pp.)

1116. X: 200, 296.—Discourse, *Mark! By Pater Abraham à Sancta Clara.* (12 pp.)

1117. X: 207.—Poem, *Nature* [Herbstgesang]. Translated from the German of Matthiesson. (5 stanzas.)

1118. X: 403.—The *Mouse Tower* and *Seven Sister* legends, versified by Planche. (1 p.)

METROPOLITAN MAGAZINE. [Reprint]. NEW YORK.

1119. IV: 87.—Poem, *King Polykrates* [Der Ring des Polykrates]. A Ballad from the German of Schiller. [Signed] Y. H. G. (16 stanzas.)

1120. IV: 309.—Translations from the German of Schiller. *The Antiquities of Paris in 1804* [Die Antiken zu Paris]. Columbus [Kolumbus]. [Signed] G. C. W. (2 stanzas each.)

MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

1121. XXXI: 228.—Review of *Denkwürdigkeiten der Gräfin Maria A. Königsmark*, . . . Von Dr. Fr. Cramer. Leipzig. 1836. From the [London] Foreign Quarterly Review. (6 pp.)

NEW YORK REVIEW. NEW YORK.

1122. I: 251.—Review of *Wahrheit aus Jean Pauls Leben*. . . . . Breslau. 8 Bde. 1826-1833. By George H. Calvert. (30 pp.)

NORTH AMERICAN REVIEW. BOSTON.

1123. XLIV: 541.—Review of *The Song of the Bell* [Das Lied von der Glocke]. Translated from the German of Schiller for the Boston Academy of Music, by S. A. Eliot. Boston. Kidder and Wright. 1837. (5 pp.)

(BIBLICAL REPERTORY AND) PRINCETON REVIEW. PHILADELPHIA.

1124. IX: 198.—*Gleanings from the German Periodicals*. Comment on Strauss, Hegel, Schelling, Raumer and others. (18 pp.)

SOUTHERN LITERARY MESSENGER. RICHMOND.

1125. III: 35.—*Johann Peter Uz*. By Mrs. E. F. Ellett. Brief biographical sketch and four poems in translation: *The Triumph of Love* [Der Sieg des Liebesgottes]; *To the Lyric Muse* [An die lyrische Muse]; *Love* [Die Liebe]; *Praise of the Most High* [Dank]. (12 pp.)

1126. III: 181.—Story, *Journey to Flanders*. Translated from the German for the S. L. Messenger. (13 pp.)

1127. III: 475.—A Scene [I, 1] from *Torquato Tasso*, a Dramatic Poem, by Goethe. Translated from the German for the Messenger. (2½ pp.)

## WESTERN MESSENGER. LOUISVILLE.

1128. II: 361; III, 623.—*Philosophical Letters* [*Phil. Briefe*]. Translated from the German of Schiller. By J. F. Clarke. With introductory note by the translator. (18 pp.)

1129. II: 395; III, 558, 702, 827.—Continuation of *Theodore*; or, *The Skeptic's Progress to Belief* [*Theodor, oder die Weihe des Zweiflers*]. Translated from Dr. De Wette. By the Editor [J. F. Clarke]. Continuation, cf. No. 1088. (32 pp.)

1130. II: 432.—Stanza, *Introduction to Goethe's Faust*. From the *Zueignung*. (6 ll.)

1131. III: 643.—Notice of *Wallenstein's Camp* [*Wallensteins Lager*]. Translated from Schiller by Wallace G. Haven. Boston. James Monroe & Co. (¼ p.)

1132. III: 692.—Two prose extracts from Goethe. , (6 ll.)

1133. IV: 12.—Poem, *Hope* [*Die Hoffnung*]. From Schiller. [Signed] J. S. Dwight. (3 stanzas.)

1134. IV: 102.—A sentence from Jean Paul on "illusions." (3 ll.)

1135. IV: 217.—*A Tale by Goethe. From the Entertainments of the Exiles* [*Unterhaltungen deutscher Ausgewanderter*]. By "a friend of the editor." (17 pp.)

## 1838

## AMERICAN MONTHLY MAGAZINE. NEW YORK.

1136. XI: 79.—Critical note on, *Tales from the German*. Translated by Nathaniel Greene. Boston, 1838. (2 pp.)

1137. XII: 43, 233.—Story, *The Nightingale of Murom*. (*Solowei Rasboinik*). A Tale. By Wm. Müller. Translated by the Author of *Tales from the German*. [Nathaniel Greene]. (27 pp.)

## AMERICAN MUSEUM OF SCIENCE, LITERATURE AND ARTS. BALTIMORE.

1138. I: 101.—*Laocoon*. [Signed] N. Writer acknowledges indebtedness to Goethe for many ideas in this critique. (9 pp.)

## BENTLEY'S MISCELLANY. [Reprint]. NEW YORK.

1139. III: 167.—Sketch, *English Comforts*. From the German of Dr. Francis Kottenkamp. (3 pp.)

1140. III: 416.—Poem, *The Meeting*. After the Manner of Ludwig Uhland. [Signed] E. N. (8 stanzas.)

1141. III: 432.—Poem, *The Wreath* [*Der Kranz*]. From the German of Uhland. [Signed] E. N. (7 stanzas.)

1142. III: 480.—*The Leg* [Das Bein. Zschokke]. *A Tale from the German.* (4½ pp.)

1143. III: 485.—*On Popular and National Poetry. II. Switzerland.* By Charles Mackay. Contains several poems, Swiss "Kuhreihen," etc., in translation, among others, *Herz, mein Herz, warum so traurig?* (9 stanzas) and *Heimkehr* (7 stanzas). (8½ pp.)

(ATKINSON'S) CASKET. PHILADELPHIA.

1144. XIII: 449.—Tale, *The Sorrows of Skwerter.* By L. A. Wilmer. A burlesque on Goethe's *Die Leiden des jungen Werthers.* (6 pp.)

1144a. XIII: 458.—Story, *The Pastor's Deathbed.* A Sketch of German Life. From Jean Paul Richter. (5½ pp.)

1145. XIII: 523.—Tale, *The Fatal Wager.* Founded on fact. Translated from the German. (1 p.)

CHRISTIAN EXAMINER. BOSTON.

1146. XXIV: 19.—A brief discussion of Kant in an article on *Swedenborg's Alleged Miracles.* By G. E. Ellis. (2 pp.)

1147. XXIV: 338.—A discussion of Kant and his School in an article on *Berkeley and his Philosophy.* By F. Bowen. (6 pp.)

(UNITED STATES MAGAZINE AND) DEMOCRATIC REVIEW. WASHINGTON.

1148. I: 442.—*A Night Song.* From the German of Mahlmann. (3 stanzas.)

1149. III: 66.—Poem, *The Death of Schiller.* By William Cullen Bryant. August 6th, 1838. (6 stanzas.)

GENTLEMAN'S MAGAZINE. PHILADELPHIA.

1150. II: 72.—Critical notice of *Tales from the German.* Translated by Nathaniel Greene. American Stationer's Co. Boston. (½ p.)

1151. II: 103.—Poem, *The Good Wives of Winesberg.* [Die Weiber von Weinsberg]. From the German of Bürger. (13 stanzas.)

1152. II: 180.—Translations from John Louis Uhland, the Wurtemberg Poet. *The Serenade* [Sterbeklänge—Das Ständchen]. *The Dream* [Der Traum]. (3 stanzas each.)

1153. II: 304.—Sonnet, *The Lot of All* [Allgemeines Loosz]. Literally translated from the German of A. W. Schlegel.

1154. II: 415.—Poem, *The Fisher* [Der Fischer]. Translated from the German of Goethe. (First 2 stanzas.)

1155. III: 77.—Story, *The Seven Adjutants; or, My Grandmother's Will.* Translated from the German of Klusen. (15 pp.)

1156. III: 119, 167.—*Poets and their Poetry. The Second Paper. Körner*. [Signed] W. E. B[urton]...Biographical sketch, outline of *Zriny* (2 pp.), and translation of eight poems: *War Song. Written on the eve of the Battle of Danneberg* [Bundeslied vor der Schlacht]; *Prayer during Battle* [Gebet während der Schlacht]; *Farewell to Life* [Abschied vom Leben]; *War Song* [Männer und Buben]; *Our Fatherland* [Stanza inscribed on the poet's monument]; *The Miner's Life* [Bergmannsleben]; *Lützow's Wild Chase* [Lützows wilde Jagd]; *Song of the Sword* [Schwertlied, three translations of an extract, 4 stanzas], *From a Leipzig Edition of Flowers of German Poetry*; *The Same Verses by G. F. Richardson*; *The Same Verses translated by E. B. Impey*. (9 pp.)

1157. III: 162.—*Story, The Fiend-Lover. A Tale of the Oberwessel*. [Signed] M. (4½ pp.)

1158. III: 228.—*The Massacre of the Jews at Lisbon in 1506. A historical Tale. Translated from the German*. (17 pp.)

1159. III: 276.—*Poem, Invitation to Joy* [Aufmunterung zur Freude]. *Translated from the German of Hölty*. (4 stanzas.)

1160. III: 400.—*Christmas Eve. A Tale, translated from the German of J. Baumann*. [Signed] M. (3 pp.)

#### HESPERIAN. COLUMBUS.

1161. I: 377.—*Story, The New Year's Night of an Unhappy Man*. [Neujahrnacht eines Unglücklichen. From Jean Paul]. (1 p.)

1162. I: 392.—*The Compact. A German Story. From the* [London] *New Monthly Magazine*. (6 pp.)

1163. II: 322.—*Excerpts from Jean Paul*. (1 col.)

#### KNICKERBOCKER. NEW YORK.

1164. XII: 118.—*Poem, The Spirit's Return* [Lied aus der Ferne]. *Translated from the German of Matthiesson*. (4 stanzas.)

1165. XII: 400.—*Story, The Sympathies* [Die Sympathien]. *Translated from the German of Wieland*. Continued, cf. No. 1209. (5 pp.)

#### METROPOLITAN MAGAZINE. [Reprint]. NEW YORK.

1166. VI: 17.—*Story, The Bean* [Die Bohne. Zschokke]. *From the German*. [Signed] F. B. (17 pp.)

#### MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

1167. XXXII: 568.—*A literal German version of The Burial of Sir Thomas Moore*, by Wolfe. (1 col.)



## NEW YORK REVIEW. NEW YORK.

1168. II: 49.—Review of *Letters Auxiliary to the History of Polite Literature in Germany* [*Die romantische Schule*]. By *Heinrich Heine*. Translated..... by *G. W. Haven*. Boston, 1836. By Mr. Allen, New-ark. (26 pp.)

1169. III: 397.—Review of *Aus meinem Leben. Dichtung und Wahrheit*. Stutt. und Tübingen. 1833; *Memoirs of Goethe*; Written by Himself. N. Y. 1824; and, *Characteristics of Goethe*; from the *German of Falk, von Müller*. . . . By *Sarah Austin*. London. 1837. By *Jno. Lathrop Motley*. (46 pp.)

## NORTH AMERICAN REVIEW. BOSTON.

1170. XLVI: 156.—Review of *Tales from the German*. By *Nathaniel Greene*. Boston. 1837. (5 pp.)

## QUARTERLY REVIEW [Reprint]. NEW YORK.

1171. LXI: 90.—Review of *Albrechts von Wallenstein.....Briefe und sämtliche Schreiben..... mit einer Charakteristik..... Von Fr. Förster*. Berlin. 1828; and, *Wallenstein als regierender Herzog und Landesherr*. Fr. Förster. Berlin. 1837. (20 pp.)

## SOUTHERN LITERARY JOURNAL. CHARLESTON.

1172. IV: 74.—A summary of Goethe's account, in *Dichtung und Wahrheit*, of the origin of *Werter*. By the editor, *B. R. Carroll*. (1½ pp.)

1173. IV: 376.—Story, *The Fair Head*. From the *German of Luser*. The story is somewhat altered from the original. (13 pp.)

## SOUTHERN ROSE. CHARLESTON.

1174. VI: 325.—Remarks on the Character of *Max Piccolomini* in *Schiller's Drama of Wallenstein*. By *Mrs. E. F. Ellett*. (2½ pp.)

1175. VI: 377.—*Ole Bull, the Norwegian Violinist*. Translated from the *German for the New Yorker*. (1 p.)

1176. VI: 380.—Review of *London Foreign Quarterly Review*, No 40, containing criticism of *Knebel's Posthumous Works*, *Early German Romances* and *Münch's Studies and Recollections*. (1 p.)

1177. VII: 25, 36, [?].—Story, *A Tale of Changes* [*Verwandlungen*]. From the *German of Tromlitz*. (Parts 1 and 3 inaccessible.)

## WESTERN MESSENGER. LOUISVILLE AND CINCINNATI.

1178. IV: 306, 309.—Sketch, *Karl Theodore Körner*. [Signed] *S[arah] M[argaret] F[uller]*. Two poems, *Dissatisfaction* [*Miszmmuth*], and *Farewell to Life* [*Abschied vom Leben*], are given in translation. (12 pp.)

1179. IV: 334.—Stanza, *Society* [*Gesellschaft*]. *Goethe*. (4 ll.)
1180. IV: 379.—Epigram [Venez. 12] from *Goethe*. (2 ll.)
1181. IV: 417.—Essay, *Thomas Carlyle, the German Scholar*. By *J. F. Clarke*. A review of his works and translations. (6½ pp.)
1182. V: 13.—Poem, *Via Crucis, Via Lucis*. From the German of *Rosengarten* [Kosegarten]. [Signed] *C. P. C.* (8 stanzas.)
1183. V: 124.—Prose, *Skepticism*. From *Goethe's Posthumous Works Vol. XIV. P. 108*. (½ p.)
1184. V: 392.—Poem, *A Badly Governed Country*. *Goethe*. (1 stanza.)

1839

AMERICAN MUSEUM. BALTIMORE.

1185. II: 194.—A lecture, *Early Literature of the Germans*. By *Rev. Henry J. Smith, Prof. of the German and French Languages and Literatures in Penn. College, Gettysburg*. (12 pp.)
1186. II: 236.—*Handel; a Novellette from the German of Lyser*. By *Mrs. E. F. Ellett*. (12 pp.)
1187. II: 259, 422.—*Researches of the Polyglot Club.—My Life is like the Summer Rose*. A German version of the poem. (3 stanzas.)

AMERICAN QUARTERLY REGISTER. BOSTON.

1188. XII: 106.—*Holy Living. Daily Resolutions of J. C. Lavater*. (½ col.)

BALTIMORE LITERARY MONUMENT. BALTIMORE.

1189. II: 77.—Poem, *A Legendary Ballad* [*Die geschwister*]. Translated from the German of *Herder*. (17 stanzas.)

BENTLEY'S MISCELLANY. [REPRINT]. NEW YORK.

1190. VI: 366.—Poem, *The Grave* [*Des Grabes Furchtbarkeit und Lieblichkeit*]. From the German of *Rosengarten* [Kosegarten]. [Signed] *E.* (2 pp.)

(ATKINSON'S) CASKET. PHILADELPHIA.

1191. XIV: 222.—Poem, *Honor to Woman* [*Würde der Frauen*]. Translated from the German of *Schiller*. By *Lord Levison Gower*, now first published. (9 stanzas.)

CHRISTIAN EXAMINER. BOSTON.

1192. XXV: 385.—Review of *William Tell. A Drama in V Acts*. From the German of *Schiller*. [Trans. by *C. T. Brooks*]. Providence, R. I. 1838. By *Jno. S. Dwight*. Act I, Scene IV reprinted. (6 pp.)

1193. XXV: 401.—Critical notice of *Introduction to the German Language*,.....comprising a German Reader, consisting of *Selections from the Classic Literature of Germany*..... By David Fosdick. Andover, 1838. (½ p.)

1194. XXVI: 360.—Review of *Select Minor Poems translated from the German of Goethe and Schiller*. By John S. Dwight. Vol. III of *Ripley's Specimens of Foreign Standard Literature*. Bost. 1839. By Rev. Wm. Ware, the editor. Reprints extracts from Goethe's poems, *Nadowessiers Totenlied* from Schiller, and Bryant's poem, *The Death of Schiller*. Harsh criticism of Goethe. (18 pp.)

COLMAN'S MONTHLY MISCELLANY. NEW YORK.

1195. I: 31.—*Fragment of a Modern Ballad*. Translated from the German by Henry W. Longfellow. (5 stanzas.)

(UNITED STATES MAGAZINE AND) DEMOCRATIC REVIEW. WASHINGTON.

1196. V: 29.—Poem, *The Diver*. [*Der Taucher*]. From the German of Schiller. By the Author of *Pocahontas*. (3½ pp.)

1197. V: 580.—Scene [X] from *Don Carlos*. Specimen of a New Translation from the German of Schiller. With introductory note. (9½ pp.)

1198. VI: 43.—Poem, *The Ideal*. [*Die Ideale*]. Translated from the German of Schiller. By the Author of *Pocahontas*. 12th May, 1839. (2 pp.)

1199. VI: 253.—A sentence ascribed to Goethe is prefixed to a poem, *The Treasuredigger*, and "the mysterious Mandrake root of Ludwig Tieck" is referred to in a footnote. (5 ll.)

1200. VI: 480.—Story, *The Birth Day Tree*. From the German of Stolle. By Mary L. Plumb. Oswego, N. Y. (18 pp.)

GENTLEMAN'S MAGAZINE. PHILADELPHIA.

1201. IV: 149.—*An Anecdote of Today*. Translated from the German. [Signed] F. S. (3½ pp.)

1202. IV: 260.—*Spukenswald: a Tale from the German of Reinhalt von Schwartzschreiber*. Apparently a bogus translation. Signed, L. A. Wilmer. Phila. Cf. No. 1144 by the same writer. (8 pp.)

1203. V: 170.—Critical notice of *Undine; a Miniature Romance*, from the German of Baron de la Motte Fouqué. Edited by Greenville Mellin. N. Y. Samuel Colman & Co. [1839] Possibly by E. A. Poe. (3 pp.)

1204. V: 200.—*Love and Wealth. A Tale, freely translated from the German of Baron von Biedenfeld*. By Mrs. E. F. Ellett. (5 pp.)

## HESPERIAN. COLUMBUS.

1205. III: 38.—*Peter Pirad. A Sketch. From the German.* [Signed] E. F. Ellett]. Columbia, S. C. (2½ pp.)

1206. III: 250.—Critical notice of *The Characters of Schiller.* By Mrs. E. F. Ellett. Otis and Broaders. Boston. (1 col.)

1207. III: 465.—Critical notice of *Longfellow's Hyperion*, reprinting the chapters, *Jean Paul, the Only One, Old Humbug* and *Hoffmann.* (7 pp.)

## KNICKERBOCKER. NEW YORK.

1208. XIII: 51.—Poem, *To my Twin Spirit. From the German.* [Signed] E. (6 stanzas.)

1209. XIII: 110.—Story, *The Sympathies* [Die Sympathien]. Translated from the German of Wieland. Continuation cf. No. 1165. (5 pp.)

1210. XIII: 116.—Poem, *Freedom. A Fragment from the German.* (2 stanzas.)

1211. XIII: 134.—Poem, *The Dying Hero* [Die sterbenden Helden]. Translated from the German of Uhland. By S. H. Whitman. (7 stanzas.)

1212. XIII: 197.—Poem, *Lenora.* [Lenore. Bürger.] *A Tale from the Battle of Prague. From the German, by Mrs. Sarah R. Whitman.* (2 pp.)

1213. XIII: 329.—Story, *The Evening before the Wedding.* [Der Abend vor der Hochzeit]. From the German of Zschokke. (7 pp.)

1214. XIV: 90.—Critical notice of *German Infections.* By Dr. Channing. (2½ pp.)

1215. XIV: 211.—*Elegy. Written in the Ruins of an old Castle.* [Elegie. In den Ruinen eines alten Bergschlosses geschrieben]. From the German of Fr. Matthisson. (2 pp.)

1216. XIV: 396.—*A Discourse, in which I endeavored to persuade Virtue, when she was dead, to come to life again* [Rede, etc., Auswahl a. d. Teufels Papieren]. From the German of Jean Paul F. Richter. [Signed] C. B. T. (2½ pp.)

1217. XIV: 428.—Burlesque, *To a Broken Pipe. Translated out of the German of Kruntz. For the Minor's Mirror.* By Simmpel Simmpson. (1 p.)

1218. XIV: 563.—Poem, *Blücher's Ball.* Written by "Follen, a distinguished German poet, and brother to Dr. Charles Follen." Translated by C. C. Felton. (½ p.)

## LITERARY EXAMINER. PITTSBURG.

1219. I: 165.—*Beauties of Zimmermann*. Brief extracts. ( $\frac{1}{2}$  p.)

1220. I: 187.—Poem, *The Grave*. [*Das Grab*]. From the German of Salis. (5 stanzas.)

1221. I: 311.—Critical notice of *Undine; a Miniature Romance*. From the German of Baron de la Motte Fouqué. Coleman. [N. Y. 1839]. ( $\frac{1}{2}$  p.)

## METROPOLITAN MAGAZINE. [Reprint]. NEW YORK.

1222. VII: 90.—*The Woodman and the Baron*. A Legend of the Hartz. By a Forester. (4 pp.)

1223. VIII: 244.—Prose sketch, *Othello*. [*Othello*]. From the German of William Hauff. (5 pp.)

## (CINCINNATI) MONTHLY CHRONICLE. CINCINNATI.

1224. I: 227.—*Martin Luther*. Sketch, with extract from the *Tischreden*. (1 col.)

1225. I: 327.—*Ghosts*. Animal Magnetism. Discoveries concerning the Inner Life of Man. [A review of] *Die Seherin von Prevorst*. . . Von Justinus Kerner. Stuttgart und Tübingen. 1832. (5 pp.)

1226. I: 445.—Poem, *The Division of the Earth*. [*Die Teilung der Erde*]. A Translation from Schiller. [Signed] D. [From] *The National Intelligencer*. (8 stanzas.)

## MONTHLY MISCELLANY OF RELIGION AND LETTERS. BOSTON.

1227. I: 32.—Poem, *The Wave* [*Die Welle*]. From the German of Tiedge. [Signed] X. X. (10 ll.)

1228. I: 223.—Poem, *Paternal Love*. From the German. [Signed] E. N. T. (7 ll.)

1229. II: 138.—Critical notice of *The Little Dove* [*Das Täubchen*]. From the German of F. A. Krummacher. Boston. 1839. [Signed] H. ( $\frac{1}{2}$  p.)

## MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

1230. XXXV: 215.—Review of *Rahel—Ein Buch des Andenkens für ihre Freunde*. [Varnhagen v. Ense]. Berlin. 3 Bde. 1834; *Galerie von Bildnissen aus Rahels Umgang und Briefwechsel*. [Varnhagen v. Ense]. 2 Bde. Leipzig. 1836; and, *Denkwürdigkeiten und vermischte Schriften*. [Varnhagen v. Ense]. 2 Bde. Mannheim. 1838. [From the] *London Review*. (9 pp.)

1231. XXXV: 287.—Review of *Die Seherin von Prevorst*. . . Von Justinus Kerner. Stuttgart und Tübingen. 1822. [From the] *Foreign Quarterly Review*. (4 pp.)



1232. XXXV: 317.—Review of *Schiller's Flucht von Stuttgart und Aufenthalt in Mannheim von 1782-1785. Stuttgart 1836.* [From the] *Foreign Quarterly Review.* (4 pp.)

1233. XXXVI: 296.—*Rhymes from Rückert.* Two sonnets.

1234. XXXVI: 310.—Notice of *Deutsches Musenalmanach für das Jahr 1839.* [By Chamisso and Schwab. From the] *Foreign Monthly Review.* Contains extracts from Chamisso's *Vetter Anselmo* and a complete translation of his poem, *Die alte Waschfrau*; also a poem from Schwab without title. (3½ pp.)

1235. XXXVI: 313.—*German Popular Publications.* [A review of the] *Volksbuch, Solomon und Morolf. Gedruckt in dicsem Jahr. Berlin.* [From] *Foreign Monthly Review.* (1½ pp.)

1236. XXXVII: 325.—Review of *Die Deutsche Vierteljahresschrift für 1838-9. Tübingen und Stuttgart.* [From] *Foreign Monthly Review.* (7 pp.)

#### NEW YORK REVIEW. NEW YORK.

1237. IV: 179.—A review of Carlyle's works, including his *Biography of Schiller* (10 pp.), and writings on Richter, Goethe, Horn and others. (30 pp.)

1238. IV: 393.—Review of *Select Minor Poems, translated from the German of Goethe and Schiller. By John S. Dwight. Vol. III of Ripley's Specimens of Foreign Standard Literature. Boston. 1839.* Contains extracts, from the work, of Schiller's *Das Lied von der Glocke*, which is praised as "the finest lyric in any modern language," of Schiller's *Die Künstler*, of Goethe's *Vanitas*, and two translations of Goethe's *Neue Liebe, neues Leben.* (7 pp.)

1239. V: 1.—Review of *Goethe's Werke und nachgelassene Werke. In 55 Bänden. Stuttgart und Tübingen. 1834.* Many extracts in translation from *Faust.* (50 pp.)

1240. V: 173.—Review of *Matthias Claudius Sämmtliche Werke. Hamburg. 1819.* Many extracts in translation. Criticism favorable. (27 pp.)

1241. V: 232.—Critical notice of *The Characters of Schiller. By Mrs. E. F. Ellett. Boston. Otis, Broaders & Co. 1839.* (1 p.)

1242. V: 233.—Critical notice of *Conversations with Goethe in the last Years of his Life. [Gespräche mit Goethe]. Translated from the German of Eckermann. By Margaret Fuller. Bost. Hilliard, Gray & Co. 1839.* (1 p.)

1243. V: 438.—Review of *Longfellow's Hyperion*, containing extracts on Jean Paul and Goethe. (20 pp.)

#### NORTH AMERICAN REVIEW. BOSTON.

1244. XLVIII: 505.—Review of *Select Minor Poems from the German of Goethe and Schiller. By John S. Dwight. Being Vol. III. of Ripley's Specimens of Foreign Standard Literature. Boston. 1839.*

By G. S. Hilliard. Contains translation of extracts from Schiller's *Das Lied von der Glocke*, and *The Artists* [*Die Künstler*]; from Goethe, the poems *One and all* [*Eins und Alles*], *May Song* [*Mai-lied*], and two translations, by Dwight and Geo. Bancroft, respectively, of *The Godlike* [*Das Göttliche*]. Also several epigrams. (9 pp.)

1245. XLIX: 44.—Review of *Kant's Critique of Pure Reason* [*Kritik der reinen Vernunft*]. [By] F. Bowen. (24 pp.)

1246. XLIX: 257.—Critical notice of *The Characters of Schiller*. By Mrs. E. F. Ellett. Boston. Otis Broaders & Co. 1839. (2 pp.)

1247. XLIX: 486.—Critical notice of *Undine; a Miniature Romance. From the German of Baron de la Motte Fouqué*. Colman's Library of Romance. N. Y. 1839. (½ p.)

QUARTERLY REVIEW. [Reprint]. NEW YORK.

1248. LXIII: 49.—Essay, *The Papal Conspiracy. The Archbishop of Cologne*. Based on four works, among which: *Athanasius. Von Görres. Regensburg*. 1838. (17 pp.)

1249. LXIII: 63.—An extract, with brief criticism, from A. W. Schlegel's preface to Dr. Pritchard's *Egyptian Mythology*. (1 col.)

SOUTHERN LITERARY MESSENGER. RICHMOND.

1250. V: 149.—Poem, *The Grave* [*Das Grab*]. *From the German of Salis*. [Signed] J. L. M. (5 stanzas.)

1251. V: 225.—*The Transfigured* [*Die Verklärungen*]. *A Tale from the German. The following tale is translated..... by a lady of Pennsylvania, from the German of Zschokke.....* (29 pp.)

1252. V: 601.—Poem, *The Dying Swan* [*Der sterbende Schwan*]. *A Fable of Herdeis...[Paramythien, Herder]*. "The German prose original affords only the simple outline, and is as short as it is beautiful....."[Signed] T. H. E. (1½ cols.)

1253. V: 814.—German version of the poem, *Woodman, spare that tree*. [Translated by] Rev. H. Scheib. (4 stanzas.)

SOUTHERN ROSE. CHARLESTON.

1254. VII: 169.—*Hymn. Translated from the German*. [Signed] [Mrs. E. F.] E[lllett]. (7 stanzas.)

1255. VII: 185, 193.—Story, *Tartini. From an unpublished volume. Translated from the German*. [Signed] Mrs. Ellett. (10 pp.)

1256. VII: 221.—*Traditions of the Rhine*. Contains translations of five poems: *Knight Toggenburg* [*Ritter Toggenburg*. Schiller]; *The Hostile Brothers* [*Die feindlichen Brüder*. Heine]; *The Lorelei* [*Die Lorelei*. Heine]; *Funeral of Frauenlob*. [Anastasius Grün]; *The Mummelsee* [*Der Mummelsee*. Schnetzler]. (3 pp.)

1257. VII: 241.—*Vincenzo Bellini. A Sketch from the German.* By Mrs. Ellett. (4½ pp.)

1258. VII: 259, 273.—*Story, Joseph Haydn's Training. From the German.* By Mrs. Ellett. (9 pp.)

1259. VII: 285.—Review of [London] *Foreign Quarterly Review*, No. 43, containing criticism of *Strauss' Life of Christ*, *Fermer, the Genius* and *A. W. Schlegel's Essay on Egypt*. (1 p.)

WESTERN MESSENGER. LOUISVILLE AND CINCINNATI.

1260. VI: 259.—Review of *Select Minor Poems translated from the German of Goethe and Schiller.* By John S. Dwight. Being Volume III of *Ripley's Specimens of Foreign Standard Literature*. Boston. 1839. Contains six poems from Goethe: *Self-Deception* [*Selbstbetrug*]; *To Lina* [*An Lina*]; *Vanitas* [*Vanitas*]; *The Youth and the Mill Stream* [*Der Junggesell und der Mühlbach*]; *Song of the Angels in Faust* [*From Prolog in Himmel*] *Prooemion* [*Prooemion*]. (6 pp.)

1261. VI: 325.—Prose, *A Glance into the Future from the End of the Eighteenth Century* [*Ein toller Vorbericht v. d. Zukunft*]. Altered from the German of Jean Paul. [Signed] J. F. C[larke]. (3 pp.)

1262. VI: 338.—Prose, *The Blossoms and Leaves.* From Jean Paul. (½ p.)

1263. VII: 14.—Stanza, *From Goethe* [*Epirrhema*]. [Signed] J[ohn] S. D[wight]. (6 ll.)

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1265. VII: 113.—Stanza, *Problem* [*Problem*].—Goethe. [Signed] J[ohn] S. D[wight]. (2 ll.)

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1267. VII: 128.—Stanza, *From Goethe* [*Sprichwörtlich*]. [Signed] J[ohn] S. D[wight]. (2 ll.)

1268. VII: 138.—Stanza, *Memento* [*Memento*]. Goethe. [Signed] J[ohn] S. D[wight]. (4 ll.)

1269. VII: 193.—Stanza, *Worth and Worthiness* [*Das Werte und Würdige*]. Schiller. (2 ll.)

1270. VII: 248.—Stanza, *Hint* [*Erinnerung*]. Goethe. [Signed] J[ohn] S. D[wight]. (4 ll.)

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1272. VII: 332.—Stanza, *The Key* [*Der Schlüssel*]. Schiller. [Signed] J[ohn] S. D[wight]. (2 ll.)

1273. VII: 348.—Stanza, *St. Peters* [*Die Peterskirche*]. Schiller. [Signed] J[ohn] S. D[wight]. (2 ll.)

1274. VII: 414.—Stanza, *Two Ways of working* [*Zweierlei Wirkungsarten*]. Schiller. [Signed] J[ohn] S. D[wight]. (2 ll.)

## 1840

## AMERICAN BIBLICAL REPOSITORY. ANDOVER AND NEW YORK.

1275. Series II, IV: 498.—Critical notice of *German Literature*. Translated from the German of Wolfgang Menzel. By C. C. Felton. Boston. Hilliard, Gray & Co. 1840. (2 pp.)

## BENTLEY'S MISCELLANY. [Reprint]. NEW YORK.

1276. VIII: 457.—Epigram from the German of Martin Opitz, of Boberfeld. (2 ll.)

1277. VIII: 463.—Poem, *The Seasons*. By Just. Georg Schottel. (½ p.)

1278. VIII: 596.—Stanza, *On the Painted Betulla* [*Vetulla*]. By [E. C.] Kleist. (4 ll.)

1279. VIII: 601.—Poem, *Silent Love*. From the German of Simon Dach. (3 stanzas.)

## CHRISTIAN EXAMINER. BOSTON.

1280. XXVII: 397.—Review of *Undine*. A Miniature Romance. From the German of Baron de la Motte Fouqué. [By Rev. T. Tracey]. New York. 1839. (5 pp.)

1281. XXVIII: 273.—Review of *Das Leben Jesu*. Kritisch bearbeitet von Dr. David Fr. Strauss. Tübingen. 1837. By S. G. Bullfinch. (44 pp.)

1282. XXVIII: 378.—Article, *German Transcendentalism*. By the editor, Rev. Wm. Ware. Sharp criticism of Hegel. (10 pp.)

1283. XXIX: 117.—Critical notice of *Specimens of Foreign Standard Literature*, Nos. 7, 8, 9, containing a History of German Literature. From the German of Wolfgang Menzel. By C. C. Felton. Boston, 1840. By N. L. Frothingham. (1½ pp.)

1284. XXIX: 250.—Critical notice of *Social Life in Germany*. Illustrated in the Acted Dramas of H. R. H. Princess Amalia, of Saxony. Translated by Mrs. Jameson, Lond. 1840. By E. Warren. (1 p.)

## CHRISTIAN REVIEW. BOSTON.

1285. V: 533.—Review of *German Literature*. Translated from the German of Wolfgang Menzel. By C. C. Felton. 3 vols. Bost. 1840. [Signed] Editor [Barnas Sears]. (20 pp.)

(UNITED STATES MAGAZINE AND) DEMOCRATIC REVIEW. WASHINGTON.

1286. VII: 32.—Wackenroder's prose description, in German, of *Francesco Francia before the St. Cecilia of Raphael*, is prefixed to a poem bearing this title. (½ p.)

1287. VIII: 88, 137, 271.—*Who Governs Then?* [Rückwirkungen; oder, Wer regiert denn?] A Tale from the Court of Louis XV. From the German of Zschokke.<sup>5</sup> (48 pp.)

1288. VIII: 179.—Poem, *Goodnight* [Zur Nacht]. From the German of Körner. [Signed] M. L. P., Oswego. N. Y. (4 stanzas.)

DIAL. BOSTON.

1289. I: 135.—Two brief poems apostrophizing Richter. (30 ll.)

1290. I: 151.—A sharp criticism of Goethe in an essay, *Thoughts on Modern Literature*, by R. W. Emerson. (6 pp.)

1291. I: 173.—Goethe's definition of art is prefixed to a poem, *Nature and Art*. (1 l.)

1292. I: 187.—Herder's *Letters on the Study of Theology* [Briefe das Studium der Theologie betreffend], are warmly recommended by George Ripley in *Letters to a Theological Student*. (15 ll.)

1293. I: 189.—A passage from Jean Paul is quoted by Miss Fuller. (10 ll.)

1294. I: 216.—Stanza, *From Goethe* [Demuth]. (4 ll.)

EXAMINER AND HESPERIAN. PITTSBURG.

1295. II: 14.—Poem, *To a Playing Boy* [Der spielende Knabe]. Translated from the German of Schiller. [Signed] W. H. B., Pittsburg. May, 1840. (3 stanzas.)

FAMILY MAGAZINE. NEW YORK.

1296. VII: 120.—Critical notice of a translation of *Undine* and *The Fortieth Hour*. By Baron de la Motte Fouqué. Vol. III of Coleman's *Library of Romance*. N. N. 1840. (½ col.)

1297. VII: 317.—*Schiller*. A crude sketch of his life and works, with cut. (3 pp.)

1298. VII: 344.—*Goethe*. A crude sketch of his life and works, with cut. (3 pp.)

1299. VII: 391.—Poem, *The Burial of Schiller*. By Miss Hannah F. Gould. (12 stanzas.)

1300. VII: 472.—Poem, *The Power of Song* [Die Macht des Gesanges]. From the German of Schiller. (5 stanzas.)

<sup>5</sup> Probably translated by Parke Godwin. Cf. Hoskins, *Parke Godwin and Zschokke's Tales*, in *Pub. of the Mod. Lang. Assn.* xx. 304, 1905.



FAMILY MAGAZINE. CINCINNATI.<sup>6</sup>

1301. V: 185.—*Schiller*. A crude sketch of his life and works, with cut. (3 pp.)
1302. V: 220.—*Goethe*. A crude sketch of his life and works, with cut. (3 pp.)
1303. V: 325.—Poem, *The Burial of Schiller*. [Not credited. By Hannah F. Gould. Cf. no. 1299]. (12 stanzas.)

## GENTLEMEN'S MAGAZINE. PHILADELPHIA.

1304. VI: 191.—*The Höllenthal*. A Tale of Suabia. By W. E. Burton. [The Editor]. Phila. (3 pp.)
1305. VI: 195.—A couplet in the original from Goethe's *Faust*, is prefixed to a story, *Der Teufelskerl*; a Tale of German Pennsylvania. (2 ll.)
1306. VII: 235.—*German Legends*. By Frederick Gottschalk. *The Witch Dance on the Brocken*. *The Meadow Dance*. (2 pp.)

## KNICKERBOCKER. NEW YORK.

1307. XV: 144.—Poem, *Mountain Scene in Switzerland*. From the *German of Houwald*. (25 ll.)
1308. XV: 263.—*A Bone-Picking with old Goethe*. [Signed] Warburton. Deals with the criticism of *Hamlet* in *Meister*. (3 pp.)
1309. XV: 331.—Poem, *Spring*. In imitation of the German of Tieck. [Signed] H. C. W. (½ p.)
1310. XV: 422.—Poem, *Nearness of Spirits* [*Geisternähe*]. Translated from the German of Matthisson. (6 stanzas.)
1311. XV: 512.—Poem, *The Dream Omen* [*Der Traumgott*]. Translated from the German of Bürger. (4 stanzas.)
1312. XVI: 9.—Poem, *Whisper of one unbeloved* [*Seufzer eines Ungeliebten*]. From the German of Bürger. (4 stanzas.)
1313. XVI: 42.—Poem, *Farewell* [*Abschied*]. A Fragment from the German of Goethe. (4 stanzas.)
1314. XVI: 46.—Poem, *Cheerfulness*. From Salis, a German poet quoted by Professor Longfellow. (½ p.)
1315. XVI: 66.—*The Poet*. Done into prose from the verse of Nicolai. By J. B. (2 pp.)

<sup>6</sup> This journal duplicates much of the material of the preceding one. Cf. Nos. 1297 and 1301; 1298 and 1302; 1299 and 1303.

1316. XVI: 122.—Poem, *Love* [*Stimme der Liebe*]. From the German of Matthisson. (3 stanzas.)

1317. XVI: 177.—Account of Prince Pückler Muscau. (3½ pp.)

1318. XVI: 233.—Poem, *The Stilly Land* [*Das stille Land*]. Translated from the German of Salis. (3 stanzas.)

1319. XVI: 308.—Poem, *The Landlady's Daughter* [*Der Wirtin Töchterlein*]. From the German of Uhland. [Signed] M. (5 stanzas.)

1320. XVI: 320.—Poem, *The King's Soliloquy* [*Der König auf dem Thurme*]. From the German of Uhland. [Signed] M. (5 stanzas.)

1321. XVI: 383.—Poem, *Death* [*An den Tod*]. Translated from the German of Uhland. [Signed] M. (5 stanzas.)

1322. XVI: 466.—Sonnet. *Spirit-Life* [*Geisterleben*]. Translated from the German of Uhland.

METROPOLITAN. [Reprint]. NEW YORK.

1323. IX: 27.—Poem, *New Years Wishes*. From the German. By Mrs. Abby. (8 stanzas.)

1324. IX: 54, 118, 362; X. 42.—Story, *The Foster-Son* [*Der Pflege-sohn*]. From the German of Madame C. Pichler. [Signed] W. H. F. (22 pp.)

MONTHLY MISCELLANY OF RELIGION AND LETTERS. BOSTON.

1325. II: 99.—Biographical notice of Dr. Chas. Follen. [Signed] F. P. Harvard's first German instructor, appointed, 1825. (6 pp.)

1326. II: 8.—Translations from Richter. *A Letter from Jean Paul to his Son, Hans Paul, to be read at the University*. By Chas. T. Brooks. (2 pp.)

MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

1327. XXXIX: 264.—Poem, *The Ideal* [*Die Ideale*]. Translated from Schiller. [From the London] *Monthly Chronicle*. (11 stanzas.)

1328. XL: 359.—*Luther's Hymn, Paraphrased* [*Ein' feste Burg*]. Harali. [From] *Britannia*. (4 stanzas.)

1329. XL: 378.—Review of *Lieder und Balladen des Schotten, Robert Burns*. Übersetzt von Heinrich Julius Heintze. Braunschweig. 1840. Gives Heintze's translation of Duncan Grey. [From] *The London Examiner*. (1½ pp.)

NEW YORK REVIEW. NEW YORK.

1330. VI: 323.—An excellent article on *Lessing*. Based on: *Lessings Sämmtliche Werke*. Berlin, 1824; *Lessings Geist aus seinen Schriften* [Fr. Schlegel]. Leipzig, 1804; and, *Lessings Leben*. Von

*seinem Bruder. Berlin, 1793. Contains criticism of Minna von Barnhelm, Nathan der Weise, Laokoon and Hamburgische Dramaturgie, with extracts from each, and several fables in translation. (46 pp.)*

1331. VII: 522.—Review of *German Literature. Translated from the German of Wolfgang Menzel. By C. C. Felton. 3 vols. Boston. 1840. (2½ pp.)*

NORTH AMERICAN REVIEW. BOSTON.

1332. L: 145.—Review of *Longfellow's Hyperion*, dealing particularly with the chapters on Goethe, Richter and Hoffmann. (15 pp.)

1333. LI: 249.—Critical notice of *Faust; a Dramatic Poem. By Goethe. Translated into English Prose, with Notes. By A. Hayward, . . . . . Lowell. Daniel Bixby. 1840. (1 p.)*

1334. LI: 515.—Review and comparison of two translations of *Wilhelm Tell; From the German of Schiller, by Wm. Peter, Oxford, Eng. and Phila., Pa. 1840; and William Tell, A Drama in five Acts. From the German of Schiller. [By Chas. T. Brooks]. Providence, 1838. Review by C. C. Felton. (2 pp.)*

QUARTERLY REVIEW. [Reprint]. NEW YORK.

1335. LVI: 237.—In a review of Carlyle's works, a discussion of his relationship to German literature. (1 p.)

SOUTHERN LITERARY MESSENGER. RICHMOND.

1336. VI: 207.—*Story of Caliph Stork [Kalif Storch]. From the German of Wilhelm Hauff. (4 pp.)*

1337. VI: 530.—*Fables. Translated from the German prose of G. E. Lessing. By L. J. Cist. The Ass and the Race-horse [Der Esel und das Jagdpferd]. The Ass and Aesop [Äsopus und der Esel]. (1 col.)*

1338. VI: 781.—Critical notice of *German Literature. Translated from the German of Wolfgang Menzel. By C. C. Felton. Boston. 1840. (½ col.)*

1339. VI: 829.—Poem, *Thoughts from the German of Lessing. The First Tear. [Signed] W. H. P. P. Richmond, Va., Nov.. 1840. (9 stanzas.)*

WESTERN MESSENGER. LOUISVILLE AND CINCINNATI.

1340. VI: 202.—Poem, *The Lost Church [Die verlorene Kirche]. From the German of Uhland. [Signed] C[has.] T. B[rooks]. (5 stanzas.)*

1341. VI: 204.—*Maxims from Goethe. (¼ p.)*

<sup>1</sup> Only no. 6 of this vol. was accessible.

## 1841

## AMERICAN BIBLICAL REPOSITORY. ANDOVER, NEW YORK AND BOSTON.

1342. Series II, VI: 245.—Critical notice of *The Philosophy of History. In a Course of Lectures by Friedrich Schlegel. . . . Translated by James B. Robertson.* 2 vols. N. Y. D. Appleton & Co. 1841. (1 p.)

## AMERICAN ECLECTIC. NEW YORK.

1343. I: 197.—Notice of *New Poems. Nicholas Lenau. Stuttgart.* 1838. [From] *Gersdorfs Repertorium.* (10 ll.)

1344. I: 276.—Essay, *Kant and his Philosophy. By M. V. Cousin.* Translated from the *Revue des deux Mondes.* (12 pp.)

1345. I: 368.—Summary of a review, in the [London] *Foreign Quarterly Review, January, 1841*, of *Denkwürdigkeiten und vermischte Schriften. Von Varnhagen von Ense.* (2 pp.)

1346. I: 401.—Critical notice of *The Complete Works of Immanuel Kant.* [From the] *Halle Allgemeine Zeitung.* (½ p.)

1347. I: 605.—Critical notice of *Reminiscences of the External Life of Ernst Moritz Arndt. Leipsic.* 1840. (½ p.)

1348. I: 607.—Critical notice of *Historic Popular Songs of the Sixteenth and Seventeenth Centuries. By Ph. Max Körner. Stuttgart.* 1840. (¼ pp.)

1349. II: 173.—Notice of a review, in the [London] *Foreign Quarterly Review, April, 1841*, of *Rahelian Memoirs, by Varnhagen von Ense.* (½ p.)

1350. II: 185.—Notice of a review in the *Edinburgh Review, April, 1841*, of *Schiller's Life, Mental Development and Works. By Dr. Karl Hofmeister. Stuttgart, 1838-39.* (10 ll.)

1351. II: 198.—Critical notice of *Riemer's Communications of and concerning Goethe, from oral and written sources. Berlin, 1840.* [From the London] *Foreign Quarterly Review.* (1 p.)

1352. II: 269.—Essay, *German Periodicals. By W. Menzel. Translated from the Deutsche Vierteljahresschrift.* [By] Selah B. Treat, [the junior editor]. (22 pp.)

1353. II: 545.—Essay, *German Rationalism. A review of Dr. Bretschneider's Letters to a Statesman.* [From the] *London Monthly Review.* (15 pp.)

## AMERICAN QUARTERLY REVIEW. BOSTON.

1354. XIV: 189.—Critical note on *The Life of Jesus. By D. F. Strauss.* (½ p.)

## ARCTURUS. A JOURNAL OF BOOKS AND OPINION. NEW YORK.

1355. I: 255.—Critical notice of *Goethe's Correspondence with a Child* [Briefwechsel mit einem Kinde]. 2 vols. Lowell and New York. 1840. (1 p.)

1356. I: 278.—Comment on the literary relations of Emerson, Carlyle and Goethe in an essay on *Emerson*. [Signed] W. A. J. (1½ p.)

1357. I: 316.—Review, with extracts, of *Longfellow's Translations from Jean Paul*. Boston Notion. March 13, 1841. George O. Roberts, Publisher. (3½ pp.)

1358. I: 382.—Critical notice, with extracts, of *Biographical Recreations under the Cranium of a Giantess* [Biogr. Belustigungen unter d. Gehirnschale einer Riesin]. Translated from the German of Jean Paul Fr. Richter. [From the] London Monthly Chronicle. April, 1841. (2½ pp.)

1359. II: 65.—Critical notice of *German Romance. Specimens of its chief Authors* . . . By Th. Carlyle. 2 vols. Boston. 1841. (1½ pp.)

1360. II: 127.—Critical notice of *Fragments from German Prose Writers*. Translated by Sarah Austin. London. 1841. (1½ pp.)

1361. II: 178.—Story, *A Phantasy Piece. The Cabaret*. From Ernst T. W. Hoffmann. With an introductory notice of the writer's style. (5 pp.)

## BENTLEY'S MISCELLANY. [Reprint]. NEW YORK.

1362. IX: 186.—Poem, *Praise of Wine*. By Johann Michael Moscherosch, born at Wilstedt, Ger., in 1600. Died in 1669. (10 stanzas.)

1363. IX: 271.—Stanza, *On Galetea* [Auf die Galathee]. By Gotthold Ephraim Lessing. (2 ll.)

1364. IX: 398.—Poem, *Contentment*. By Martin Opitz von Boberfeld. Born at Bunzlau, 1597. Died in 1639. (½ p.)

1365. IX: 473.—Poem, *To Myrtha*. By Geo. Rudolph Weckherlin, born at Stuttgart in 1584, died in London. (4 stanzas.)

1366. IX: 502.—Poem, *Wishes*. By Paul Fleming. (4 stanzas.)

1367. IX: 530.—Poem, *The Bridal Hymn*. By Zach. Lundt [sic] b. 1606, d. 1667. (1 p.)

1368. IX: 530.—Song. By Paul Fleming, b. at Haertinstein, 1609, d. at Hamburg, 1640. (½ p.)

1369. IX: 573.—Poem, *Specimens of Modern German Poets*. Translated by Mary Howitt. Heinrich Heine. *We sate by the fisher's dwelling* [Wir saßen am Fischerhäuschen]. (7 stanzas.)



1370. IX: 592.—Poem, *Hope*. By *Jessaias Rumpfer von Loewenthalt* [sic]. *Lived about 1633*. (6 stanzas.)

1371. X: 67.—Poem, *Specimens of Modern German Poets*. Translated by *Mary Howitt*. *Heinrich Heine*. *When we were children* [*Mein Kind, wir waren Kinder*]. (8 stanzas.)

1372. X: 102.—Poem, *Specimens of Modern German Poets*. Translated by *Mary Howitt*. *Heinrich Heine*. *They have tonight a party* [*Sie haben heut Abend Gesellschaft*]. (3 stanzas.)

1373. X: 125.—*Pastoral Song*. By *Zacharias Lundt*. [sic]. *Born 1608. Died 1676*. (5 stanzas.)

1374. X: 163.—Poem, *The Troubled Heart* [*Mein Herz, mein Herz ist traurig*]. By *Heinrich Heine*. Translated from the German by *Mary Howitt*. (6 stanzas.)

1375. X: 185.—Poem, *Silent Love*. By *Simon Dach*. *1605–1659*. (3 stanzas.)

1376. X: 241.—Poem, *Freedom*. By *Simon Dach*. *Born at Memel, 1605. Died 1659*. (7 stanzas.)

#### CHRISTIAN EXAMINER. BOSTON.

1377. XXX: 125.—Notice of *Reminiscences of the Best Hours of Life for the Hour of Death* [*Erinnerungen a. d. schönsten Stunden f. d. letzten*]. From the German of *Jean Paul Fr. Richter*. *Boston, 1840*. "Beautiful and true; almost natural; and quite intelligible, although from the German." (5 ll.)

1378. XXX: 392.—Critical notice of *German Romance. Specimens of its Chief Authors* . . . By *Th. Carlyle*. *Boston, 2 vols. 1841*. (½ p.)

1379. XXXI: 279.—Critical notice of *Fragments from German Prose Writers*, . . . Translated by *Sarah Austin*. *New York, 1841*. Notice by *Wm. Ware*, *Ed. Examiner*. (1 p.)

#### CHRISTIAN REVIEW. BOSTON.

1380. VI: 269.—Essay, *German Literature; Its Religious Character and Influence*. [Signed]—Editor [*Barnas Sears*]. Unfavorable criticism. (16 pp.)

1381. VI: 446.—Letter to the Editor, on the Study of the German Language. By *Professor M. Stuart*. A reply to No. 1380. (26 pp.)

1382. VI: 537.—Review of *Theodore; or, the Skeptic's Conversion*. [*Theodor, oder die Weihe des Zweiflers*]. . . . Translated from the German of *De Wette*, by *James Freeman Clarke*. Vols. IX and X of *Ripley's Specimens of Foreign Standard Literature*. *Boston, 1841*. [Signed]—Editor. [*Barnas Sears*]. (20 pp.)

#### (UNITED STATES MAGAZINE AND) DEMOCRATIC REVIEW. WASHINGTON.

1383. IX: 356.—Poem, *Felicity* [*Wahrer Genuss*]. From the German of *Goethe*. [Signed] *J. K. A.* (7 stanzas.)

## DIAL. BOSTON.

1384. I: 293.—*Klopstock and Meta*. An imaginary conversation between the poet and the spirit of the departed. Dated, 1833. (5 pp.)

1385. I: 315.—Essay, *German Literature*. By Theodore Parker. A review of *Menzel's History of German Literature*. Translated by C. C. Felton. Boston. 1840. An enthusiastic apostrophe of German literature. (25 pp.)

1386. I: 340.—Essay, *Menzel's View of Goethe*. By Margaret Fuller. A review of *Menzel's History of German Literature*. Translated by C. C. Felton. Boston. 1840. (8 pp.)

1387. I: 468.—Paragraph from Lessing, prefixed to a poem. (5 ll.)

1388. I: 468.—Prose poem, *The Real and the Ideal*. On the marble bust of Schiller. (2 stanzas.)

1389. II: 1.—Essay, *Goethe*. By Margaret Fuller. A defence of Goethe against Menzel. (41 pp.)

1390. II: 80.—Goethe's definition of art, in an article on *Painting and Sculpture*, by Sophia Ripley. (10 ll.)

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1391a. II: 134.—Editorial acknowledgement by Margaret Fuller, of receipt from Mr. Bixby, of Lowell, of a copy of his edition of *Goethe's Correspondence with a Child* [*Briefwechsel mit einem Kinde*]. (20 ll.)

1392. II: 231.—*Festus*. By Margaret Fuller. A dialogue in which the *Festus* of Wm. Pickering, London, 1839, is compared with Goethe's *Faust*. (30 pp.)

## GODEY'S LADY'S BOOK. PHILADELPHIA.

1393. XXII: 143.—Critical notice of *William Meister's Apprenticeship and Travels* [*Wilhelm Meisters Lehr- und Wanderjahre*]. By Goethe. Translated from the German by Thomas Carlyle. 3 vols. Lea and Blanchard. Philadelphia. 1841. (1 col.)

1394. XXII: 263.—*The History of the Little Man*. A True Story. From the German of G. Döring. (4 pp.)

1395. XXIII: 11.—Poem, *The Fisherman Caught* [*Der Fischer*]. A Ballad, translated from the German of Goethe, by Mrs. H. Beecher Stowe. (8 stanzas.)

1396. XXIII: 50.—*Gluck in Paris*. A Tale of Art. From the German. By Mrs. E. F. Ellett. (5½ pp.)

1397. XXIII: 93.—Poem, *Die Teilung der Erde*. By Schiller. [Signed] Prof. W. G. Walter. The original and an English translation in parallel columns. (8 stanzas.)

1398. XXIII: 296.—Critical notice of *Fragments from German Prose Writers*. Translated by Sarah Austin. New York. 1841. (20 ll.)

GRAHAM'S MAGAZINE. PHILADELPHIA.

1399. XVIII: 215.—Story, *The Haunted Castle. A Legend of the Rhine*. [Signed] Emma. Female Seminary, Yonkers. N. Y. 1841. (2 pp.)

1400. XIX: 65.—Story, *Anzella. A Legend of the Hartz Mountains*. [Signed] E. (2½ pp.)

1401. XIX: 191.—Critical notice of *Lectures on the History of Literature, Ancient and Modern. From the German of Friedrich Schlegel*. Translated by J. G. Lockhardt. New York. J. and H. G. Langley. 1841. (30 ll.)

1402. XIX: 293.—Story, *The Ideal, German Literature and a Love Story*. By C. G. Foster. The story is based upon Fouqué's *Undine*. (4 pp.)

KNICKERBOCKER. NEW YORK.

1403. XVII: 201.—A quotation in the original from Goethe's *Faust*, I, is prefixed to a prose sketch. (2 ll.)

1404. XVII: 495.—Prose sketch, *The Death of an Angel [Der Tod eines Engels. Füzlein]*. By Jean Paul. Translated from the German by S. C. T. (3 pp.)

1405. XVII: 506.—Poem, *Farewell*. [*Der Abschied*]. From Goethe. (4 stanzas.)

1406. XVIII: 52.—A quotation in the original from Schiller is prefixed to a poem. (2 ll.)

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1408. XVIII: 413.—*Passages from Jean Paul*, by John Brinckman. (5 pp.)

LADIES' REPOSITORY. CINCINNATI.

1409. I: 88.—Prose sketch, *The Vessel*. Translated from the German. (1 col.)

1410. I: 111.—Prose sketch, *The Martyrs*. Translated from the German. (1½ pp.)

1411. I: 127.—Critical notice of *Select Minor Poems from the German of Goethe and Schiller*. By John Dwight. Boston, 1839. Reprints the *Song of the Angels* [from the *Prolog im Himmel*, Goethe's *Faust*] and *Hope* [*Die Hoffnung*, Schiller]. (¾ p.)

1412. I: 139.—Prose sketch, *Priest and Layman*. *Selected from the Mss. of the late Rev. A. Baumgarten. Translated from the German by Rev. A. Miller.* (1 col.)

1413. I: 144.—Prose sketch, *The Hindoo's Deathbed*. *Translated from the German. [Signed] H.* (1 col.)

1414. I: 176.—Prose sketch, *Clement, the Roman*. *Translated from the German.* (1 col.)

MAGNOLIA; OR, SOUTHERN MAGAZINE. SAVANNAH.

1415. III: 6, 49, 117, 166.—Story, *The Ghost-Seer [Der Geisterseher]*. *From the German of Schiller. Translated by Professor C. J. Hadermann. Oxford, Ga. With prefatory note (1 col.) by the translator.* (36 pp.)

1416. III: 131.—Note II to a poem, by John Love Lawrie, acknowledges the indebtedness of the writer to Goethe's *Faust* for one thought, and contains a passage from Gower's translation. (20 ll.)

1417. III: 131.—Poem *The Erlking [Erlkönig]*. *From the German of Goethe. By Mary E. Lee.* (8 stanzas.)

1418. III: 174.—A letter from Professor C. J. Hadermann to the editor, explaining that his translation of the *Geisterseher* [Cf. No. 1415] is now complete as far as Schiller had carried the story, and that he is now seeking a continuation by another writer to lay before his readers. (½ col.)

1419. III: 524.—Poem, *The Mountain Boy [Der Hirtenknab']*. *Translated from Uhland. By a New England Lady.* (5 stanzas.)

1420. III: 529.—Poem, *Klopstock and Meta; or, The Martyr Student*. *By Mary E. Lee.* (1¼ pp.)

METROPOLITAN MAGAZINE. [Reprint]. NEW YORK.

1421. XI: 129.—Story, *The Souls of the Drowned. A Legend of the Sea*. *Translated from the German by Wm. Hy. Farn.* (3 pp.)

MONTHLY CHRONICLE. BOSTON.

1422. II: 288, 362, 395, 524.—Story, *Lorenzo Stark; or, a German Merchant of the Old School*. [Lorenz Stark]. *Translated from the German. With an introductory sketch of the life of the author, John Jacob Engel. Continued, cf. No. 1526.* (72 pp.)

MONTHLY MISCELLANY OF RELIGION AND LETTERS. BOSTON.

1423. IV: 164.—Critical notice of *Reminiscences of the Best Hours of Life for the Hour of Death [Erin. a. d. schönsten Stunden ʒ. d. letzten]*. *From the German of Jean Paul Richter. Boston. 1840.* (½ p.)

1424. V: 11.—*Scraps translated from Jean Paul. [Signed] C[h]arles] T. B[rooks].* (2½ pp.)

1425. V: 85.—*Letters, to and from Goethe*. A letter from Countess de Bernstorff,—Augusta Stolberg,—to Goethe, and his reply. Dated, 1823. [Signed] *H. T. L.* (5 pp.)

1426. V: 132.—*Translations from Jean Paul*. By C[harles] T B [rooks]. (1 p.)

MUSEUM OF FOREIGN LITERATURE AND SCIENCE. PHILADELPHIA.

1427. XLI: 337.—Poem, *The Spectre Ship*. "The following lines are translated from a German poem, by M. de Zedlitz, written many years ago. The author had then little reason to expect so prosaic a fulfilment of his poetical dream as the arrival of La Belle Poule at Cherbourg with the remains of Napoleon." (9 stanzas.)

1428. XLII: 356.—Poem, *The Minstrel* [*Der Sänger*]. From *Goethe*. [Signed] *T. P.* (14 stanzas.)

1429. XLII: 390.—Poem, *Doctor Eisenbart* [*Doktor Eisenbart*]. From *the German*. (13 stanzas.)

1430. XLII: 535.—Poem, *The King upon the Tower* [*Der König auf dem Thurm*]. *Uhland*. (5 stanzas.)

1431. XLII: 535.—Poem, *The Dirge* [*Die Kapelle*]. *Uhland*. (3 stanzas.)

1432. XLII: 538.—Poem, *Genora; or, The Grave Robber*. A *German Legend*. (2 pp.)

1433. XLIII: 390.—Sketch, *The German Language*. [From] *'Britannia*. (1 col.)

1434. XLIII: 445.—Sketch, *Bettina von Arnim*. [From] *Chorley's Music and Manners in France and Germany*. (1 col.)

1435. XLIII: 483.—Critical notice of *Fragments from German Prose Writers*. By Sarah Austin. London. 1841. (¾ p.)

NEW YORK REVIEW. NEW YORK.

1436. VIII: 515.—Critical notice of *The Philosophy of History*. [*Über Philosophie der Geschichte*]. In a *Course of Lectures by Friedrich von Schlegel*. Translated by James Burton Robertson. 2 vols. New York. 1841. Criticism adverse. (2 pp.)

NORTH AMERICAN REVIEW. BOSTON.

1437. LII: 487.—Review of *Social Life in Germany, illustrated in the Acted Dramas of H. R. H., the Princess Amalia, of Saxony*. Translated from the German. By Mrs. Jameson. London. 2 vols. 1841. Review by C. C. Felton. (22 pp.)

1438. LIII: 4.—Comment on Kant and his philosophy. By F. Bowen, in an essay on the philosophy of Cousin. (1 p.)



1439. LIII: 300.—Comment on the lyrics of Goethe, in a review of *The Life of Beethoven*, by Ignace Moscheles. Lond. 2 vols. 1841. (15 ll.)

1440. LIII: 524.—Critical notice of *Lectures on the History of Literature, Ancient and Modern* [Geschichte der alten u. neuen Literatur]. From the German of Friedrich von Schlegel. New York. J. and B. G. Langley, 1841. (1½ pp.)

1441. LIII: 536.—Critical notice of *Miniature Romances from the German*. . . . . Boston. Little and Brown. 1841. Contains Fouqués *Undine*, as translated by Tracey. (½ p.)

ROBERT'S SEMI-MONTHLY MAGAZINE. BOSTON.

1442. I: 1.—A quotation in the original from Schiller's *Braut von Messina* is prefixed to a story. (3 ll.)

1443. I: 232.—*Passages from Jean Paul*. Translated for the Boston Notion. By H. W. Longfellow. (2 pp.)

1444. I: 320.—Poem, *The Luck of Edenhall* [Das Glück von Edenhall]. From the German of Uhland. By H. W. Longfellow, for the Boston Notion. (11 stanzas.)

1445. I: 526.—*Poems by C. H. Hoffman*. From the German. By an Austrian Officer on the Eve of a Duel. 1824. (4 stanzas.)

SOUTHERN LITERARY MESSENGER. RICHMOND.

1446. VII: 29.—Poem, *The Rose* [Die Rose. Herder]. Versified from the German. By Mrs. E. J. Eames. Eames Place, Nov. 1840. (4 stanzas.)

1447. VII: 48.—Poem, *From the German of T—*. F. [Signed] W. H. P. P., Richmond, Dec. 1840. (5 stanzas.)

1448. VII: 155.—Poem, *The Gourd and the Palm Tree*. A Tale from the German. By Mrs. E. J. Eames. Feb. 1841. (3 stanzas.)

1449. VII: 162.—Sketch, Schiller. By Miss Jane T. Lomax. Watertown, Mass. (2½ pp.)

1450. VII: 253.—Poem, *Day and Night* [Nacht und Tag]. Versified from the German of Herder. By Mrs. E. J. Eames. Eames Place, 1841. (3 stanzas.)

1451. VII: 397.—Poem, *Flora's Choice* [Die Wahl der Flora. Herder.] A Fable. From the German, by Mrs. E. J. Eames. Eames Place, May, 1841. (4 stanzas.)

1452. VII: 733.—Poem, *Fortune and the Dream*. Versified from the German. By Mrs. E. J. Eames. Eames Place, 1841. (½ col.)

1453. VII: 836.—Prose, *Passages from the Life of a Happy Man*. From the German of Spindler. (6 pp.)

1454. VII: 845.—Sketch, Körner. [By] Jane T. Lomax. (2½ pp.)

## SOUTHERN MAGAZINE. PETERSBURG, VIRGINIA.

1455. I: 80.—Poem, *The Return*. *Freely translated from the German of C. Mückler*. (5 stanzas.)

## 1842

## AMERICAN BIBLICAL REPOSITORY. ANDOVER, NEW YORK AND BOSTON.

1456. Series II, VII: 237.—Critical notice of *Fragments from German Prose Writers*. *Translated by Sarah Austin*, New York. D. Appleton & Co. 1841. (1 p.)

1457. Series II, VIII: 479.—Critical notice of *Specimens of Foreign Standard Literature*. *Edited by George Ripley*. No. XIV. *Songs and Ballads translated from Uhland, Körner, Bürger, etc.* By Chas. T. Brooks. Boston, J. Munroe & Co. London. John Greene. 1842. The notice contains an extract from the work,—two stanzas from Rückert. ( $\frac{1}{2}$  p.)

1458. Series II, VIII: 482.—Critical notice of *Life of Jean Paul Friedrich Richter*. *Translated from the German*. 2 vols. Boston. Little and Brown. 1842. ( $\frac{1}{2}$  p.)

## AMERICAN ECLECTIC. NEW YORK.

1459. III: 78.—Essay, *Nationality and Cosmopolitanism*. By W. Menzel. *Translated from the Deutsche Vierteljahresschrift*, by J. Holmes Agnew, [the junior editor]. (23 pp.)

1460. III: 165.—Notice of a review, appearing in the *British Critic and Quarterly Review* for October, 1841, of Rev. Thomas Tracy's translation of *Fouqué's Undine*. ( $\frac{1}{2}$  pp.)

1461. IV: 202.—Critical notice of *The Life and Doctrines of Ulfila*. By Geo. Waitz. Hannover. 1840. [From] *Gersdorff's Repertorium*. (1 p.)

1462. IV: 416.—Essay, *Characteristics of German Genius*. [A review of] *Fragments from German Prose Writers*. By Sarah Austin. [London. 1841]. [From] *Foreign Quarterly Review*. (20 pp.)

1463. IV: 542.—Review of *Marschall Vorwärts; oder Leben, Thaten und Charakter des Fürsten Blücher von Wahlstadt*. Leipzig. 1836. [From] *London Quarterly Review*. (35 pp.)

## AMERICAN QUARTERLY REGISTER. ANDOVER AND BOSTON.

1464. XV: 194.—Notice of *Schelling's Lectures in Berlin and Strauss' Writings*. (1 p.)

## BENTLY'S MISCELLANY. [Reprint]. NEW YORK.

1465. XI: 110.—Poem, *To a Butterfly* [*Das Lied vom Schmetterlinge*]. From Herder. By Father Prout. (3 stanzas.)

1466. XI: 300.—Poem, *The Heidelberger Tun* [*Das Heidelberger Fasz*]. By Friedrich von Hagedorn. Born 1708 in Hamburg. Died 1784. (5 stanzas.)

1467. XII: 448.—Poem, *The Youth's Death* [*Des Knaben Tod*]. From the German of Ludwig Uhland. By Mrs. Howitt. (5 stanzas.)

#### BIBLICAL REPOSITORY. NEW YORK.

1468. Series II, VII: 237.—Critical notice of *Fragments from German Prose Writers*. By Sarah Austin. New York. D. Appleton and Co. 1841. (1 p.)

1469. Series II, VIII: 479.—Critical notice of *Songs and Ballads*, translated from the German of Uhland, Bürger, Körner, . . . . By Chas. T. Brooks. Vol. XIV of *Ripley's Specimens of Foreign Standard Literature*. Boston. 1842. (½ p.)

#### CHRISTIAN EXAMINER. BOSTON.

1470. XXXI: 348.—Review of *Specimens of Foreign Standard Literature*, Vol. X. Theodore; or, *The Skeptic's Conversion* [*Theodor, oder die Weihe des Zweiflers*]. [From the German of De Wette]. Translated by James Freeman Clarke. 2 vols. Boston. 1841. Review by Rev. C. A. Bartol. (25 pp.)

1471. XXXII: 398.—Critical notice of *Essays on Philosophy*. By F. Bowen. [Boston. 1842]. By C. C. Felton. German philosophy and Goethe's novels are sharply criticised. (1 p.)

1472. XXXIII: 33.—Essay, *Life and Works of Dr. Follen*. By W. H. Calvert. (23 pp.)

1473. XXXIII: 169.—Poem, *To Young* [*An Young*]. From the German of Klopstock. By C. T. Brooks. (4 stanzas.)

1474. XXXIII: 186.—Poem, *The Burial of the Seed*. From the German. By C. T. Brooks. (4 stanzas.)

1475. XXXIII: 245.—Critical notice of *Life of Jean Paul Friedrich Richter*. . . . . Translated from the German. 2 vols. Boston, 1842. A eulogy of Richter, by C. T. Brooks. (3½ pp.)

#### CHRISTIAN REVIEW. BOSTON.

1476. VII: 563.—*Letter to a Young Philologist*. By B. G. Niebuhr. Translated from the German by H. B. Hackett, Professor in Newton Theolog. Seminary. With introductory note. (14 pp.)

1477. VII: 626.—Critical notice of *Songs and Ballads*. Translated from the German of Uhland, Körner, Bürger, . . . . . By Chas. T. Brooks. Vol. XIV of *Specimens of Foreign Standard Literature*. Edited by George Ripley. Boston. Contains reprint of *Via Crucis via Lucis*. Kosegarten. (8 stanzas.)

## (UNITED STATES MAGAZINE AND) DEMOCRATIC REVIEW. WASHINGTON.

1478. X: 481.—Poem, *The Minstrel's Curse* [*Des Sängers Fluch*]. From the German of Uhland. (2 pp.)

1479. X: 542.—Poem, *Song of the Gallant Man* [*Das Lied vom braven Mann*]. From the German of Bürger. By H. Gates. (3 pp.)

1480. X: 581.—Essay, *Stars that have set in the Nineteenth Century. III. Goethe*. Pages 582 to 586 are plagiarized from an essay, *The Literature of Germany*. By Ed. Quinet. London Athenaeum. for 1834, no. 329, p. 121, seq. Contains one poem in translation, *Welcome and Farewell* [*Willkommen und Abschied*]. (14 pp.)

1481. XI: 34.—Essay, *Stars that have set in the Nineteenth Century. IV. Schiller*. [Signed] L. F. T. Extracts from *Wallenstein* in translation. (7 pp.)

1482. XI: 89.—Poem, *The Words of Faith* [*Die Worte des Glaubens*]. From the German of Schiller. [Signed] H. Gates. (5 stanzas.)

1483. XI: 245.—Poem, *Hope* [*Die Hoffnung*]. From the German of Schiller. [Signed] H. Gates. Buffalo, N. Y. (3 stanzas.)

1484. XI: 259.—Poem, *The Words of Error* [*Die Worte des Wahns*]. From the German of Schiller. [Signed] H. Gates. Buffalo, N. Y. (5 stanzas.)

1485. XI: 289, 387.—Story, *A Fool of the Nineteenth Century*. [*Ein Narr des 19. Jahrhunderts*]. Translated [by Parke Godwin] from the German of Zschokke. (23 pp.)

1486. XI: 471.—Poem, *The Funeral of Goethe*. From the German of Harro Harring. By Al. H. Everett. (3 pp.)

1487. XI: 580.—Story, *Poor Margaret*. Translated from the German by Nat'l. Greene. (13 pp.)

1488. XI: 601.—*The Lost Church* [*Die verlorene Kirche*]. From the German of Uhland. [Signed] Sarah H. Whitman. (1 p.)

## DIAL. BOSTON.

1489. II: 313.—Essay, *Bettine Brentano and her Friend Günderröde*. By Margaret Fuller. (45 pp.)

1490. II: 394.—Critical notice of *Egmont. A Tragedy in Five Acts*. From the German of Goethe. Boston, 1841. (1 p.)

1491. II: 399. Translation of a scene [V, 4] from Goethe's *Torquato Tasso*, in an essay, *Torquato Tasso's Love, Madness and Imprisonment*. By Margaret Fuller. (6 pp.)

1492. II: 418.—Two sketches on *Jacob Boehme*, in *Days from a Diary*, by A. Brownson Alcott. (3 pp.)

1493. II: 528.—Poem, *Herzliebste*. By C. A. Dana. (15 ll.)

1494. II: 535.—Review of *German Anti-Supernaturalism. Six Lectures on Strauss' Life of Jesus*. London. 1841. By Theodore Parker. (4 pp.)

1495. III: 74.—Poem, *The Castle by the Sea* [*Das Schloß am Meere*. Uhland.] [Signed] F. H. H[edge]. (8 stanzas.)

1496. III: 136.—Notes on Berlin, literary and philosophica', news, Schelling's call thither, etc. By R. W. Emerson. (½ p.)

1497. III: 137.—Essay, *Romaic and Rhine Ballads*. A review of, *Rheinsagen aus dem Munde des Volkes und deutscher Dichter*. Von Karl Simrock; and *Modern Greek Popular Songs*. By C. Fauriel. Translated into German by Wilhelm Müller. By Margaret Fuller. (43 pp.)

1498. III: 280.—Note on Schelling's installation in Hegel's place in Berlin, containing a passage regarding Schelling translated from Michelet's preface to Hegel's *Encyclopedia*. (¾ p.)

#### GODEY'S LADY'S BOOK. PHILADELPHIA.

1499. XXIV: 44.—Story, *Galileo's Dream* [*Traum des Galilei*]. Translated from the German of Engel. [Signed] C. (2½ pp.)

1500. XXIV: 197.—Prose, *The Tomb of Rachel* [*Das Grab der Rahel*]. From the German of Herder. [Signed] C. (½ p.)

1501. XXIV: 274.—Poem, *The Partition of the Earth* [*Die Teilung der Erde*]. Translated from the German of Schiller. By W. J. Walter. (8 stanzas.)

1502. XXV: 111.—Poem, *Lützow's Wild Chase* [*Lützows wilde Jagd*]. From the German of Körner. By the translator of Wm. Tell, Mary Stuart, Joan of Arc, etc. (6 stanzas.)

1503. XXV: 248.—Critical notice of *Characters of Schiller*. By Mrs. Ellett. Boston. Otis and Broaders. 1842. (¼ col.)

1504. XXV: 258.—Story, *The House of Fernberg*. By Mrs. E. F. Ellett. Purporting to be the tale of a German guide concerning an old ruin. (6 pp.)

1505. XXV: 307.—Critical notice of *Life of Jean Paul Friedrich Richter*. [By Miss Lee]. Little and Brown. Boston. [1842]. (¼ col.)

#### GRAHAM'S MAGAZINE. PHILADELPHIA.

1506. XX: 134.—Critique, *German Writers. Heinrich Heine*. By H. W. Longfellow. Discussion of the *Jung Deutschland* group, particularly Heine and Gutzkow. Extracts from the *Reisebilder*. (3 pp.)

1507. XX: 270.—Story, *The Chevalier Gluck*. [*Der Ritter Gluck*. E. T. A. Hoffmann]. Translated from the German. By W. W. Story. (4 pp.)



1508. XXI: 280.—Poem, *The Shepherd and the Brook* [*Der Jungesell und der Mühlbach*]. Imitated from the German of Goethe. By William Falconer. (8 stanzas.)

1509. XXI: 287.—Critical notice of *Life of Jean Paul Friedrich Richter*. Compiled from various Sources, together with his Autobiography. Translated from the German [by Miss Lee]. Boston. Little & Brown. [1842]. (1 col.)

## KNICKERBOCKER. NEW YORK.

1510. XIX: 363.—*Passages from Jean Paul*. [Signed] R. T. (5 pp.)

1511. XX: 162.—Poem, *Goodnight* [*Zur Nacht*]. Translated for the Knickerbocker, from the German of Körner. (3 stanzas.)

1512. XX: 193.—Notice of *Hardenberg* [Novalis], and of a translation of his *Heinrich von Ofterdingen*. By John Owen. Cambridge. 1842. (½ p.)

1513. XX: 248.—Poem, *Sir Toggenburg* [*Ritter Toggenburg*]. A Ballad from the German of Schiller. By Mrs. James Hall. (10 stanzas.)

1514. XX: 268.—*Translations from Herder*. *The Lily and the Rose* [*Die Lilie und die Rose*], *Night and Day* [*Nacht und Tag*], *The Rose* [*Die Rose*], *Aurora* [*Aurora*]. [Signed] W[illiam] P[itt] P[almer]. (2 pp.)

1515. XX: 475.—Prose, *The New Year's Night of an Unhappy Man*. [*Neujahrsnacht eines Unglücklichen*]. From the German of Richter. (1½ pp.)

1516. XX: 476.—Poem, *The Dead Trumpeter*. From the German. [Signed] Ludwig von York. New York. 1842. (7 stanzas.)

1517. XX: 484.—Review of *Songs and Ballads from the German of Uhland, Körner, Bürger*, . . . By Chas. T. Brooks. Vol. XIV of *Ripley's Specimens of Foreign Standard Literature*. N. Y. and Boston. 1842. Three poems are reprinted,—*Mountain and Valley* [*Berg und Thal*], *Krummacher*; *Nobleman and Pensioner* [*D. Junker u. d. Bauer*], *Pfeffel*; *River Passage* [*Die Überfahrt*], *Uhland*. (3 pp.)

1518. XX: 563. *Passages from Jean Paul*. (5 pp.)

1519. XX: 572.—Poem, *The Watchfire*. From the German. [Signed] Ludwig von York. New York. Nov. 14, 1842. (5 stanzas.)

## MAGNOLIA; OR, SOUTHERN APALACHIAN. CHARLESTON.

1520. New series, I: 56.—Poem, *The Spirit Greeting* [*Grusz der Seelen*]. Uhland]. [By] Lady Flora Hastings. (2 stanzas.)

1521. New series. 1: 74, 152.—*The Clairvoyante* [From *Die Verklärungen*]. A Tale. Freely translated from the German of Zschokke. (18 pp.)

1522. New series, I: 264.—Sketch of Herder. (½ col.)

## MAGNOLIA; OR, SOUTHERN MAGAZINE. SAVANNAH.

1523. IV: 43.—A metrical translation of the first lines of Goethe's *Faust* is prefixed to a story. (40 ll.)

1524. IV: 45.—*Russian and German Estimate of Authorship*. Contains a quotation (4 ll.) from Jean Paul. (½ p.)

1525. IV: 317.—Critical notice of *Fr. Schlegel's History of Literature* [*Geschichte der alten u. neuen Litteratur*]. Langley. N. Y. [1841]. (½ p.)

## MONTHLY CHRONICLE. BOSTON.

1526. III: 22, 75, 116.—Story, *Lorenzo Stark; a German Merchant of the old School* [Lorenz Stark]. Translated from the German [of J. J. Engel]. Continuation, cf. No. 1422. (26 pp.)

1527. III: 474.—Speech of King Frederick William IV, of Prussia, upon the laying of the corner stone of Cologne Cathedral. (1 p.)

## MONTHLY MISCELLANY OF RELIGION AND LETTERS. BOSTON.

1528. VI: 48.<sup>s</sup>—Notice of *Weisse's Selections from the German*. (Inaccessible.)

1529. VII, 290.—Critical notice of *Songs and Ballads*. Translated from the German of Uhland, Körner, Bürger, . . . By Chas. T. Brooks. Vol. XIV of *Ripley's Specimens of Foreign Standard Literature*. N. Y. and Bost. 1842. (1 p.)

## NORTH AMERICAN REVIEW. BOSTON.

1530. LIV: 250.—Review of *Egmont. A Tragedy in Five Acts*. Translated from the German of Goethe. Boston, Munroe & Co. 1841. Criticism very severe. (3 pp.)

1531. LIV: 504.—Critical notice of *Fragments from German Prose Writers*. By Sarah Austin. With *Biographical Sketches of the Authors*. N. Y. D. Appleton & Co. 1841. (1½ pp.)

1532. LV: 425.—Frequent allusion to German writers, Goethe, Schiller, Wieland, Uhland, Heine, the *Nibelungenlied*, etc., in a review of *Histoire de l'Art moderne en Allemagne*. Par le Comte A. Racynski. Paris. 1836-41. By C. C. Felton. (3 pp.)

## ORION. PENFIELD, GEORGIA.

1533. I: 347.—Poem, *The Division of the Earth* [*Die Teilung der Erde*]. From the German of Schiller. [Signed] Mary E. Lee. Charleston. (8 stanzas.)

<sup>s</sup> This number was not accessible; the reference is from the index.

## QUARTERLY REVIEW. [Reprint]. NEW YORK.

1534. LXX: 244.—Review of *Marschall Vorwärts; oder Leben, Thaten und Character des edlen Fürsten Blücher von Wahlstadt. Von Dr. Rauschnick. Leipzig, 1836.* (20 pp.)

## SOUTHERN LITERARY MESSENGER. RICHMOND.

1535. VIII: 60.—Sketch, *Incidents of a Campaign. The Gypsy. From the German.* [Signed] Prof. G. F. Struvé. Richmond, Dec. 1841. (2 pp.)

1536. VIII: 229.—Poem, Bürger's *Leonore* [*Lenore*]. [Signed] G. H. The translator says his attempt has been to render more literally than Scott and others. (32 stanzas.)

1537. VIII: 380.—Poetry from Schiller. [Don Carlos II: 2. Signed]. W. J. T. (14 ll.)

1538. VIII: 518.—Poem, *The Ring of Polykrates* [*Der Ring des Polykrates*]. From the German of Schiller. (16 stanzas.)

1539. VIII: 647.—Stanza, *To a Rose Bleached by the Sun. Versified from the German.* [Signed] E. J. Eames. (10 ll.)

## SOUTHERN QUARTERLY REVIEW. NEW ORLEANS.

1540. I: 502.—Poem, *The Bird and the Ship* [*Schiff und Vogel*]. From the German of [Wm.] Müller. By H. W. Longfellow. (1 p.)

1541. II: 472.—Review of *Lectures on the History of Literature, Ancient and Modern* [*Geschichte der alten u. neuen Litteratur*]. From the German of Friedrich Schlegel, J. & H. G. Langley. New York, 1841. (45 pp.)

## 1843

## CHRISTIAN EXAMINER. BOSTON.

1542. XXXIII: 288.—Poem, *The Dying Flower* [*Die sterbende Blume*]. From the German of Rückert. By N. L. Frothingham. (10 stanzas.)

1543. XXXIV: 119.—Critical notice of *The Sleep Waker* [*Die Verklärungen*]. A Tale from the German of Heinrich Zschokke. [By Parke and Fanny Bryant Godwin]. Boston. 1842. (15 ll.)

1544. XXXIV: 232.—Review of *Songs and Ballads, from the German of Uhland, Körner, Bürger, . . .* By Chas. T. Brooks. Vol. XIV of *Ripley's Specimens of Foreign Standard Literature*. Boston. 1842. Six poems are reprinted;—*Song of the Mountain Boy* [*Des Knaben Berglied*], Uhland; *The River Passage* [*Die Überfahrt*], Uhland; *My Native Land* [*Mein Vaterland*], Körner; *Prayer during Battle* [*Gebet während der Schlacht*], Körner; *Cradle Song* [*Wiegenlied*], Körner; *Körner's Funeral*, Dr. Follen. Review by C. C. Felton. (8 pp.)

1545. XXXIV: 365.—*Quatrains in the Persian Manner*. [Vierzeilen in Persischer Form]. From the German of Friedrich Rückert. [Signed] N. L. F[rothingham]. (4 stanzas.)

(UNITED STATES MAGAZINE AND) DEMOCRATIC REVIEW. WASHINGTON.

1546. XII: 55.—Poem, *Cassandra* [Kassandra]. From the German of Schiller. [Signed] H. M. Nov. 1842. Mme. de Staël's criticism of the poem is given in a footnote. (2½ pp.)

1547. XII: 173.—Poem, *The German's Fatherland* [Wo ist des Deutschen Vaterland]. From the German of E. M. Arndt. [Signed] H. M.—January, 1843. (8 stanzas.)

1548. XII: 288.—Poem, *The Victory of Freedom* [Sieg der Freiheit]. From the German of Count Auersperg (Anastasius Grün). [Signed] H. M.—February, 1843. (2½ pp.)

1549. XII: 372.—Poem, *To the Noble German Poet, Georg Herwegh*. [Signed] Ixion. New York. March, 1843. (6 stanzas.)

1550. XII: 501.—Poem, *The Goldsmith's Daughter* [Des Goldschmieds Töchterlein]. From the German of Uhland. [Signed] J. S. S. New York. April, 1843. (13 stanzas.)

1551. XII: 587.—Poem, *The Spectre Bridegroom* [Lenore]. Imitated from the German of Bürger. By Alexander H. Everett. With an introductory note. (6 pp.)

1552. XIII: 162.—*Cardillac, the Jeweller. A Tale from the German of Hoffmann*. By Mrs. E. F. Ellett. "The story is much condensed from the original, but without injury to the narrative." (22 pp.)

1553. XIII: 315.—Critical comparison, *The Two Fausts.—The Tragical History of the Life and Death of Dr. Faustus*. Ch. Marlowe. 1590.—*Faustus. A Dramatic Mystery*. Translated from the German of Goethe. By John Anster. Ll. D. London. 1835. (9 pp.)

1554. XIII: 651.—Poem, *The Luck of Edenhall* [Das Glück von Edenhall]. From the German of Uhland. [Signed] H. B. G. (11 stanzas.)

DIAL. BOSTON.

1555. III: 301.—Quotation from Jacobi's reply to Kant. (15 ll.)

1556. III: 387.—A series of letters from Germany, by C. S. Wheeler, on literary and philosophical topics. Containing a translation, by F. H. Hedge, of *Schelling's First Lecture at Berlin*. The whole is introduced by a page of comment by R. W. Emerson. (17 pp.)

1557. III: 404.—Review of *Life of Jean Paul Fr. Richter*. Translated from the German. [By Miss Lee]. Boston, Little and Brown. 1842. (2 pp.)

1558. III: 411.—Review of *Letters of Schiller, selected from his Private Correspondence before he was married. Translated from the German by J. Weisse. Boston. 1841.* (2 pp.)

1559. III: 416.—A note on the anticipation of Goethe's theory of colors by Swedenborg. (10 ll.)

1560. III: 520.—Comment on *William Meister* [by Goethe] in an essay by R. W. Emerson. (20 ll.)

1561. III: 541.—A letter from Heidelberg containing much literary reference. (4 pp.)

1562. IV: 265.—Quotation from Theodore Mundt's *Geschichte der Litteratur der Gegenwart. Berlin. 1842*, in a letter by R. W. Emerson. (1 p.)

1563. IV: 267.—Sketch of a new work from Frau Bettine von Arnim. Accredited to the *Berlin Correspondence of the Deutsche Schnellpost* [New York], for September. (3 pp.)

ECLECTIC MUSEUM. NEW YORK AND PHILADELPHIA.

1564. I: 111.—Poem, *Fridolin; or the Message to the Forge* [*Der Gang nach dem Eisenhammer*]. A Translation from Schiller. From *Blackwood's Magazine*. (30 stanzas.)

1565. I: 299.—Critical notice, *German Literature*. [Based upon] *Geschichte der poetischen Nationallitteratur der Deutschen. Von G. G. Gervinus. Leipzig, 1840, '42.* (1½ pp.)

1566. I: 448.—Poem, *The History of the Hat* [*Die Geschichte von dem Hute*]. From the German of C. F. Gellert. From *Tait's* [London] *Magazine*. (1 col.)

1567. I: 569.—Poem, *The Minstrel's Curse* [*Des Sängers Fluch*]. From the German of Uhland. From *Fraser's* [London] *Magazine*. (1 p.)

1568. I: 575.—Critical notice of *German Poets of the Present Time*. By Augustus Nodnagel. Darmstadt. From the [London] *Foreign Quarterly Review*. (15 ll.)

1569. II: 22.—*Imaginary Conversation. By Walter Savage Landor. Sandt* [sic] *and Kotzebue. From Blackwood's Magazine.* (4 pp.)

1570. II: 146.—Review of *Jugendleben und Wanderbilder. Von Johanna Schopenhauer. 2 vols. Brunswick, 1839*, and *Zeitbilder.—Wien in der letzten Hälfte des 18. Jahrhunderts. Von Caroline Pichler. Vienna. 1839.* (17 pp.)

1571. II: 391. III: 1.—Essay, *The Press and the Age. Fugitive Thoughts. From the Vierteljahresschrift. Translated by F. A. Stralte.* (24 pp.)

1572. II: 411.—Poem, *The Words of Faith* [*Die Worte des Glaubens*]. From Schiller. From the *Dublin University Magazine*. [Signed] *Meta.* (5 stanzas.)



1573. III: 74.—Poem, *Honor to Women* [*Würde der Frauen*]. From Schiller. (9 stanzas.)

1574. III: 409.—Poem, *Hans Euler*. From the German of Seidl. From the *Literary Gazette*. [Signed] Janet W. Wilkinson. (1 col.)

GODEY'S LADY'S BOOK. PHILADELPHIA.

1575. XXVI: 43.—Poem, *The Evening Landscape* [*Die Abendlandschaft*]. Translated from Matthisson by Ella Warburton. "The metre of the original has been preserved." (7 stanzas.)

1576. XXVI: 157.—Poem, *Wenn die Blätter fallen*. From Schiller's *Braut von Messina*. [VI, 4.] By the Translator of Mary Stuart, Wilhelm Tell, etc. (4 stanzas.)

GRAHAM'S MAGAZINE. PHILADELPHIA.

1577. XXII: 52.—Poem, *A Northern Legend*. From the German. By Wm. Cullen Bryant. (6 stanzas.)

1578. XXII: 102.—Poem, *The Good George Campbell*. From the German of O. L. B. Wolf. By Henry W. Longfellow. (3 stanzas.)

1579. XXII: 229.—*The Erntefest*. By Mrs. Ellett. "This tale is founded partly on fact, partly on one of Hauff's Novellen." (6 pp.)

1580. XXII: 240.—*Poems from the German of Julius Mosen*. By Henry W. Longfellow. *Statue over the Cathedral Door* [*Das Standbild am Dome*], (4 stanzas); *A Legend* [*Der Kreuzschnabel*]. (5 stanzas.)

1581. XXII: 249.—Poem, *The Lady of the Lurlei*. *A Legend of the Rhine*. By Mrs. C. M. Sawyer. (1½ p.)

1582. XXII: 253.—Poem, *The Tear of Man* [*Mannesthräne*]. From the German of A. Grün. By William Pitt Palmer. (6 stanzas.)

1583. XXIII: 157.—Poem, *The Minstrel's Curse* [*Des Sängers Fluch*]. From the German of Uhland. By Wm. Pitt Palmer. (16 stanzas.)

1584. XXIII: 190.—Poem, *The Organist*. Translated from the German of Theodore Well. By W. W. Story. (13 stanzas.)

1585. XXIII: 202.—Poem, *The Unnamed* [*Der Ungenannten*]. From the German of Uhland. (2 stanzas.)

1586. XXIII: 308.—*Reminiscences of Germany*. No. 1. *German Dreams*. By Francis J. Grund. (5 pp.)

<sup>9</sup> From volume XXIII on, there is inconsistency between the volume number printed on the title-page and that printed on the first page of each number. The title-page number has been followed here, since it seems to be more consistent.

## KNICKERBOCKER. NEW YORK.

1537. XXI: 74.—Poem, *The Mountain Boy's Song* [*Des Knaben Berglied*]. *From the German of Uhland*. [Signed] W. H. H. (5 stanzas.)

1538. XXI: 133.—A stanza in the original from Schiller's *Die Ideale* is prefixed to a poem. (8 l.)

1529. XXI: 212.—Poem, *Similtudes of Love* [*Gleichnisse auf die Liebe*]. *From the German of J. E. Schlegel*. [Signed] W[illiam] P[itt] P[almer]. (3 stanzas.)

1530. XXI: 449.—A stanza in the original from Schiller's *Elegie* is prefixed to a poem. (4 ll.)

1591. XXI: 515.—Poem, *The Dying Flower* [*Die sterbende Blume*. By Rückert]. *From the German*. [Signed] W[illiam] P[itt] P[almer]. *New York. April, 1843*. (1½ pp.)

1592. XXI: 549.—Poem, *The Sower* [*Der Sämann*]. Schiller. (6 ll.)

1593. XXII: 6.—Poem, *To Pleasure*. *From the German*. By William Pitt Palmer. (2 stanzas.)

1594. XXII: 48.—Prose, *Forgetmenot*. *Myosotis Avensis*. *From the German*. By Fitzgreen Halleck. (3 stanzas.)

1595. XXII: 87.—Prose, *Summer Time in Germany*. *From Jean Paul. Longfellow. Cambridge, July, 20*. (½ p.)

1596. XXII: 297.—Poem, *Hope* [*Die Hoffnung*. Schiller. Abridged]. *From the German*. (2 stanzas.)

1597. XXII: 347.—*Gleanings from the German*. Stanzas translated from various sources. By William Pitt Palmer. (10 stanzas.)

1598. XXII: 451.—Poem, *Seed of Contentment*. *Translated from the German*. By William Pitt Palmer. (3 stanzas.)

## MAGNOLIA; OR, SOUTHERN APALACHIAN. CHARLESTON.

1599. New series, II: 96.—The study of German literature in America is heartily recommended in a review of *Carlyle's Miscellanies*, Boston. 4 vols. 1840. [Signed] E. D. (4 pp.)

1600. New series, II: 208.—Notice of the presentation in the Charleston theatre of *Dr. Faustus*, a play seemingly based upon both Marlowe and Goethe. (¼ p.)

1601. New series, II: 374.—Poem, *The Elfking* [*Erlikönig*]. *From the German of Goethe*. [Signed] Louis F. Klipstein. *Santee, S. C. May 1, 1843*. (8 stanzas.)

## MONTHLY MISCELLANY. BOSTON.

1602. IX: 98.—Poem, *The Poet's Hope*. From Schiller's "*Theilung der Erde*." [Signed] S. B. N. (1 p.)

1603. IX: 201.—Poem, *Song of the Poor Gardener* [*Lied des Gärtners*]. From the German of Gleim. [Signed] C[has]. T. B[rooks]. (9 stanzas.)

## NEW ENGLANDER. BOSTON, NEW YORK, HARTFORD AND NEW HAVEN.

1604. I: 141.—A strong plea for the study of German literature in America, mentioning several prominent writers, in a critical notice of Noehden's *German Grammar, altered and revised by Rev. B. Sears, D. D., President of Newton Theological Institute*. Andover. 1842. (3 pp.)

## NORTH AMERICAN REVIEW. BOSTON.

1605. LVI: 304.—Passage on Kotzebue and the Burschenschaften, in a review of *Student Life in Germany*. By Wm. Howitt. Phila. 1842. (1 p.)

1606. LVII: 373.—Frequent allusion to German writers and works in a review of *Histoire de l'Art moderne en Allemagne*. Par le Comte A Racynski. Paris. 1836-41. By C. C. Felton. (3 pp.)

## ORION. PENFIELD, GEORGIA.

1607. III: 171.—Poem, *The Magician's Apprentice* [*Der Zauberlehrling*]. From the German of Goethe. By Professor A. C. Kindrick. (7 stanzas.)

1608. III: 177.—Poem, *The Count of Greiers* [*Der Graf von Greiers*]. From the German of Uhland. By Mary E. Lee. (10 stanzas.)

## (BIBLICAL REPERTORY AND) PRINCETON REVIEW. PHILADELPHIA.

1609. XV: 530.—Review of *Immanuel Kant's Biography*,..... Wilhelm Schubert. Leipsic. 1842. (20 pp.)

## QUARTERLY REVIEW. [Reprint]. NEW YORK.

1610. LXXIII: 77.—*Biographies of German Ladies*. [A review of] *Rahel. Ein Buch des Andenkens für ihre Freunde*. Berlin. 1834; *Goethes Briefwechsel mit einem Kinde*. Berlin. 1837; and, *Charlotte Stieglitz. Ein Denkmal*. [By Th. Mundt]. Berlin. 1835. (34 pp.)

## SOUTHERN LITERARY MESSENGER. RICHMOND.

1611. IX: 125.—Critical notice of *Heinrich von Ofterdingen*. From the German of Novalis (Hardenberg). Cambridge. John Owen. 1842. (½ col.)

1612. IX: 149.—Tale, *Floretta; or, the First Love of Henry IV* [*Florette, oder die erste Liebe Heinrichs IV*]. From the German of Henry Zschokke. By G. F. Struve. (7½ pp.)

1613. IX: 257.—Tale, *The Gold Mines*. Translated from the German. [Signed] Jane Tayloe W., Chillicothe, O. (6 pp.)

1614. IX: 263.—Tale, *Rudolph and Alice*. Translated from the German. By a Lady of Virginia. (12 pp.)

1615. IX: 618.—Tale, *Leaves from the Diary of a Poor Vicar of Wiltshire* [Blätter aus dem Tagebuche des armen Pfarr-Vikars vom Wiltshire. Zschokke]. A Fragment. Translated by S[arah]. A[ustin]. From the German. (15 pp.)

1616. IX: 670.—Poem, *The Dying Flower* [Die sterbende Blume]. From the German of Fr. Reuckert [sic]. [Signed] M. (10 stanzas.)

1617. IX: 673, 721.—Tale, *The Iceland Letter*. Translated from the German. (17 pp.)

SOUTHERN QUARTERLY REVIEW. NEW ORLEANS.

1618. III: 263.—Review of *The Philosophy of History* [Über Philosophie der Geschichte]. In a Course of Lectures by Fr. von Schlegel. By James Burton Robertson. New York. Appleton. 1841. (55 pp.)

1844

AMERICAN BIBLICAL REPOSITORY. ANDOVER, NEW YORK AND BOSTON.

1619. Series II, XI: 241; XII: 1.—Essay, *The Writings of Martin Luther*. By C. E. Stowe. (72 pp.)

1620. Series II, XII: 483.—Critical notice of *Poems and Ballads of Schiller*. Translated by Sir Edward Bulwer Lytton. Harpers. New York. 1844. (½ p.)

BROWNSON'S QUARTERLY REVIEW. BOSTON AND NEW YORK.

1621. I: 8, 137, 281, 417.—Series of articles on Kant and his *Kritik der reinen Vernunft*. 7te Auflage, Leipzig. 1828. Criticism negative in tone. (100 pp.)

CHRISTIAN EXAMINER. BOSTON.

1622. XXXVI: 248.—Poem, *The Value of Years* [Der Werth der Jahre]. From the German of Fr. Rückert, as Freimund, under which assumed name his earlier poems were published. [Signed] N. L. F[rothingham]. (1 p.)

1623. XXXVI: 249.—Poem, *Men's Tears* [Mannesthräne]. From the German of Count von Auersperg, Anastasius Grün. [Signed] N. L. F[rothingham]. (6 stanzas.)

1624. XXXVI: 349.—Review of *Life and Times of John Reuchlin*. By Francis Barnham. . . . . London. 1843. By G. E. Ellis. (9 pp.)

1625. XXXVII: 34.—Poem, *Who would not be like the Flower?* Translated from the German of Dr. C. Hering, of Philadelphia. [Signed] W. H. F. (7 stanzas.)

1626. XXXVII: 247.—Poem, *Primeval Words. Orphic.—Demon. Chance. Love. Obligation. Hope.* [Urworte. Orphisch.—Dämon. Das Zufällige. Liebe. Nötigung. Hoffnung]. From Goethe. [With explanations of the poem]. By F. H. Hedge. (4 pp.)

(HEADLEY'S) CHRISTIAN PARLOR MAGAZINE. NEW YORK.

1627. I: 19.—*Novel Writers and Publishers.* [Signed] M. M. Backus. Among others, Wieland, Jean Paul, Goethe and Jung-Stilling are severely criticised as to the moral influence of their works. (4 pp.)

1628. I: 77.—Poem, *The Lay of the Bell* [Das Lied von der Glocke. Schiller]. By M. M. Backus. (4 pp.)

1629. I: 205.—Poem, *Lady Jane Grey* [Johanna Grey. Eine Romanze]. A Ballad from the German of Herder. By M. M. Backus. (2 pp.)

1630. I: 224.—Critical notice of *Incidents of Social Life amid the European Alps* [Contains *Der Flüchtling im Jura, Ein Narr des 19 Jahrhunderts* and *Die Verklärungen*]. Translated from the German of Heinrich D. Zschokke. By Louis D. Strack. (½ col.)

CHRISTIAN REVIEW. BOSTON.

1631. IX: 290.—Review of *Johann Heinrich Jungs—genannt Stilling—sämmliche Werke.* Stuttgart. 1841. (20 pp.)

COLUMBIAN MAGAZINE. NEW YORK.

1632. I: 193.—*Lessing's Emilia Galotti.* Critique and sketch of Lessing. (6 pp.)

1633. II: 48.—Critical notice of *The Poems and Ballads of Schiller.* Translated by Sir Edward Bulwer Lytton. New York. Harper Bros. 1844. (¼ p.)

1634. II: 132.—Critical notice of *Prince Puss in Boots and the Marquis of Carabas.* A pure translation from the original German. D. Appleton & Co. N. Y. 1844. (⅓ p.)

(UNITED STATES MAGAZINE AND) DEMOCRATIC REVIEW. WASHINGTON.

1635. XIV: 35.—Poem, *The German Muse* [Die deutsche Muse]. From the German of Schiller. [Signed] H. M. (3 stanzas.)

1636. XIV: 186.—Poem, *The Antiquities at Paris* [Die Antiken zu Paris]. From Schiller. [Signed] H. M. (2 stanzas.)

1637. XIV: 315.—Poem, *Mignon's Song* [Mignon]. From the German of Goethe. [Signed] H. M. (3 stanzas.)

1638. XIV: 382.—*Albert Dürer.—A Sketch.* By Mrs. Ellett. (4 pp.)

1639. XIV: 501.—Tale, *The Klausenburg.* By Mrs. E. F. Ellett. "This is not a translation of Tieck's story, on which, however, it is founded." (10 pp.)



1640. XIV: 599.—Poem, *The Fight with the Dragon* [*Der Kampf mit dem Drachen*]. A Romance, translated from the German of Schiller. [Signed] H. M., New York. 1844. (5½ pp.)

1641. XIV: 622.—Original and translation of a German sonnet to Milton. By Francis Lieber. Translated by Mrs. Ellett.

1642. XV: 47.—Poem, *Lay of the Imprisoned Knight; or, the Forgetmenot* [*Das Blümlein Wunderschön. Lied des gefangenen Grafen*]. From the German of Goethe. [Signed] H. M. M. (2 pp.)

1643. XV: 161.—A eulogy of Goethe as a critic in an essay, *Critics and Criticism of the 19th Century*. (½ p.)

1644. XV: 337, 462, 561.—Harro Harring.—A Biographical Sketch. By Alexander H. Everett. Contains a verse translation of stanzas on Goethe. (42 pp.)

1645. XV: 597.—*Love vs. Taste.—A Tale of Art*. By Mrs. E. F. Ellett. "The incidents and criticism of this tale are taken from a novelle of Ludwig Rellstab, entitled *Julius*." (16 pp.)

#### DIAL. BOSTON.

1646. IV: 409.—Essay, *Immanuel Kant*. By J. Elliot Cabot. (6 pp.)

1647. IV: 425.—Poem, *The Emigrants* [*Die Auswanderer*]. Translated from the German of Freiligrath. By C. T. Brooks. (2 pp.)

1648. IP: 502.—Quotation from a poem [*Das Göttliche*] of Goethe in an essay, *The Young American*, by R. W. Emerson. (15 ll.)

1649. IV: 525.—Poem, *The Moorish Prince* [*Der Mohrenfürst*]. Translated from the German of Freiligrath. By C. T. Brooks. (3 pp.)

#### ECLECTIC MAGAZINE. NEW YORK AND PHILADELPHIA.

1650. I: 275; II: 64.—Essay, *The Political Poets of Germany*. From the [London] *Athenum*. Contains reprints of the following poems: *Saloon Scene* [*Salonszene*], *The Customs Cordon* [*Mauthcordon*], and *The Censor* [*Dem Censor*] from Auersperg; *The Cosmopolitan Night-watchman* [From *Der kos. Nachtwächter*] and *Departure from Vienna* from Dingelstedt; *On the Walhalla* [*Walhalla*], *Lamentation for the golden Age and German National Wealth* [*Deutscher Nationalreichtum*] from Fallersleben; *Enviably Poverty*, *The Walk* and *The Sick Priest* from Benedikt Dalei; *The Sword*, *The Hymn of Hate* [*Das Lied vom Hasse*] and *Call to Arms* [*Aufruf*] from Herwegh. (12 pp.)

1651. I: 287.—Critical notice of Schelling. Von Dr. Karl Rosenkranz. Danzig. 1843. From the [London] *Foreign Quart. Rev.* (1 col.)

1652. I: 305.—*Biographies of German Ladies*. A review of several works, among them: *Rahel. Ein Buch des Andenkens für ihre Freunde*. Varnhagen von Ense. 3 Bde. Berlin. 1834; *Goethes Brief-*

*wechsel mit einem Kinde. Berlin, 1837; and Charlotte Stieglitz. Ein Denkmal. [By Th. Mundt]. Berlin, 1835. From the [London] Foreign Quarterly Review. (24 pp.)*

1653. I: 470.—Story, *The Fortunes of the Great. From the German. From the [London] Metropolitan. (3 pp.)*

1654. II: 18.—Review of *A Memoir of the Life and Writings of Wm. Taylor of Norwich. By J. W. Robberds. London, 1843. Contains discussion of Taylor's translations from the German and extracts from his rendering of Voss' Luise. (2 pp.)*

1655. II: 102.—Poem, *Where are They? Suabian Popular Song. From the Dublin University Magazine. (4 stanzas.)*

1656. II: 143.—Critical notice of *Life of Reuchlin. By Francis Barnham, Esq. (½ col.)*

1657. II: 288.—Critical notice of *The Literature of Germany from its Earliest Period to the Present Time. By Franz L. J. Thimm. London, 1844. From the [London] Foreign Quarterly Review. (⅓ col.)*

1658. III: 167.—Essay, *The German Newspaper Press. (9 pp.)*

1659. III: 369.—Review, *The Liberation War in Germany. Was ich erlebte. Von Heinrich Steffens. Breslau, 1843. From the [London] Foreign Quarterly Review. (8½ pp.)*

1660. III: 426.—Poem, *A Song from Afar [Lied aus der Ferne]. By Friedrich Matthisson [Signed] W. (4 stanzas.)*

1661. III: 427.—Poem, *The Two and the Third [Die Zwei und der Dritte]. From the German of Fr. Rückert. [Signed] W. (4 stanzas.)*

1662. III: 566.—Poem, *The Goldsmith's Daughter [Des Goldschmieds Töchterlein]. From the German of Uhland. [Signed] Janet W. Wilkinson. Llanguollen. (13 stanzas.)*

#### GODEY'S LADY'S BOOK. PHILADELPHIA.

1663. XXVIII: 41.—*Stanzas from Goethe [Nähe des Geliebten]. By William Cullen Bryant. (4 stanzas.)*

1664. XXVIII: 222.—*The Hole in the Sleeve. A Novellette. By Mrs. Ellett. "The following story is rather condensed than translated from one of Zschokke's Tales [Das Loch im Aermel]. Some liberties have also been taken with it." (7½ pp.)*

1665. XXIX: 9.—Poem, *Spring Bells. From the German. By Anna Flemming. (3 stanzas.)*

1666. XXIX: 251.—Poem, *Love's Message. Translated from the German of Reinick. (4 stanzas.)*

## GRAHAM'S MAGAZINE. PHILADELPHIA.

1667. XXIV: 88, 126, 172.—Story, *The Betrothal of Mr. Quinet* [*Herrn Quints Verlobung*]. From the German of Zschokke. By Miss Barrington. (17 pp.)

1668. XXIV: 150.—Poem, *The Waterman*. From the German. After the old Danish. By C. P. Cranch. ( $\frac{1}{2}$  col.)

1669. XXIV: 277.—Poem, *Nürnberg*. By Henry W. Longfellow. With notes. (1 p.)

1670. XXIV: 278.—Story, *The Smith of Augsburg. A Legend*. By Mrs. E. F. Ellett. (2 pp.)

1671. XXV: 53.—Poem, *Annie of Tharaw* [*Anke von Tharau*]. From the German of Simon Dach. By Henry W. Longfellow. With introductory note. (18 stanzas.)

1672. XXV: 143.—Critical notice of *Poems and Ballads of Schiller*. With a brief Sketch of the Author's Life. Translated by Sir Edward Bulwer Lytton. N. Y. Harpers. 1844. (1 col.)

1673. XXV: 202.—Poem, *The Paradise of Tears*. From the German of N. Müller. By Wm. Cullen Bryant. (6 stanzas.)

## KNICKERBOCKER. NEW YORK.

1674. XXIII: 61.—Poem, *Love's Elysium* [*Elysium*]. Translated from the German of Matthisson. By Wm. Pitt Palmer. (8 stanzas.)

1675. XXIII: 581.—Critical notice of *Life in the New World* [*Lebensbilder, etc.*] By Seasfield. [Sealsfield]. Translated from the German by Gustavus C. Hebbe, LL. D. and James Mackay, M. A. New York. J. Winchester. 1844. ( $\frac{1}{2}$  p.)

1676. XXIII: 584; XXIV: 71, 185, 281.—*Seatsfieldiana. A Day with the Great Seatsfield*. Supposed report of a dialogue between Sealsfield and an American guest. (16 pp.)

1677. XXIV: 64.—Critical notice of *Poems and Ballads of Schiller*. Translated by Sir Bulwer Lytton. N. Y. Harpers. 1844. Compared with the translations of C. B. Burkhardt. (1 p.)

1678. XXIV: 110.—Prose, *Dominie Zimpel in Search of a Bride* [*Magister Zimpels Brautfahrt*]. From the German of Langbein. (17 pp.)

## LITTELL'S LIVING AGE. BOSTON.

1679. I: 336.—Poem, *The Trooper's Song* [*Reiterlied. Wohlauf*]. Schiller. From Tait's [London] Magazine. (7 stanzas.)

1680. I: 452.—Poem, *Rübezahl* [*Aus dem schlesischen Gebirge*]. From Freiligrath. By Mary Howitt. With note ( $\frac{3}{4}$  col.) of explanation. (8 stanzas.)

1681. I: 497.—Review, *Publications of the Stuttgart Literary Union. From the [London] Athenaeum.* (4 pp.)

1682. II: 60.—*Luther's Letter to his Infant Son.* (1 col.)

1683. II: 102.—Review of *Maria Schweidler, die Bernsteinhexe,...* Herausgegeben von W. Meinhold. Doktor der Theologie und Pfarrer. Berlin, 1843. *From the [London] Quarterly Review.* (12 pp.)

1634. III: 468.—Critical notice of *The Literature of Germany.* By F. L. Thimm. London. Nutt, 1844. (½ col.)

1685. III: 475.—Critical notice of *Tales from the German.* By Jno. Oxenford and C. A. Feiling. London. Chapman and Hall, 1844. Musaeus' *Libussa*, Schiller's *Criminal from Lost Honor* [*Verbrecher aus verlорener Ehre*] Kleist's *Michael Kohlhaas*, Hoffmann's *Sandmann*, Immermann's *Spessart*, Van der Velde's *Axel*, Hauff's *Cold Heart* [*Das kalte Herz*] and *Nose, the Dwarf* [*Der Zwerg Nase*] are briefly treated. (2 pp.)

NEW ENGLANDER. BOSTON, NEW YORK, HARTFORD AND NEW HAVEN.

1686. II: 185.—*A Memoir of August W. Schlegel. From Galerie des Contemporaines Illustres. 45e livraison.* 1842. (9 pp.)

NORTH AMERICAN REVIEW. BOSTON.

1687. LVIII: 79.—Review of *Geschichte der poetischen National-litteratur der Deutschen.* Von G. G. Gervinus. 3 Bde. Leipzig, 1840-42; *Neuere Geschichte der poetischen Nationallitteratur der Deutschen.* Von G. G. Gervinus. 2 Bde. Leipzig, 1840-42. A sketch of Gervinus, and a resumé from the above works of the development of German poetry from its beginnings to contemporary writers. By J. M. Mackie. (30 pp.)

ORION. PENFIELD, GEORGIA.

1628. IV: 75.—Poem, *To Laura* [*Nähe des Geliebten*]. Imitated from the German of Goethe. By Louis F. Klipstein. Charleston, S. C. Nov. 27. 1843. (4 stanzas.)

1689. IV: 150.—Critical notice of *The Jew* [*Der Jude*]. By C. Spindler. Author of the *Jesuit*. Translated from the German. New York. (¼ p.)

1690. IV: 161.—Poem, *The Harper* [*Der Sänger*]. From the German of Goethe. Prefaced by one stanza in the original. [Signed] Louis F. Klipstein. (6 stanzas.)

QUARTERLY REVIEW. [Reprint]. NEW YORK.

1691. LXXIV: 107.—Review of *Maria Schweidler, die Bernsteinhexe. Der interessanteste aller bisher bekannten Hexenprozesse.* Herausgegeben von W. Meinhold. D. Th. und Pfarrer. Berlin, 1843. (13 pp.)

## SOUTHERN LITERARY MESSENGER. RICHMOND.

1692. X: 2, 65, 129, 265.—Metrical translation of *Goethe's Iphigenia* entire. By Judge B. Tucker. Cf. No. 1694. (17 pp.)

1693. X: 154.—Poem, *The Sunflower. Versified from the German.* [Signed] [Mrs.] E. J. E[ames]. March. 1844. (2 stanzas.)

1694. X: 326.—Editorial note attributing the foregoing translation of *Iphigenia* (Cf. No. 1692), to Judge Beverly Tucker, Professor of Law in William and Mary College. (15 ll.)

1695. X: 447.—Critical notice of *Seatsfield's Life in the New World.* [*Lebensbilder*, etc. Sealsfield]. Translated from the German by Hebbe and Mackay. N. Y. Winchester. 1844. (1 col.)

1696. X: 719.—Quotation from Arndt is prefixed to a poem by L. J. Cist. (10 ll.)

## SOUTHERN QUARTERLY REVIEW. NEW ORLEANS.

1697. V: 265.—Review of *Outlines of a Philosophy of the History of Man* [*Ideen zur Philosophie der Geschichte der Menschheit*]. By Joh. Gott. Herder. Translated from the German by T. Churchill. N. Y. Appletons. 1841. Criticism adverse. (46 pp.)

1698. VI: 428.—*German Novelists.* A review of *The Jew* [*Der Jude*]. Translated from the German of Spindler. N. Y. 1844, and *The Beggar Girl of Pont des Arts* [*Die Bettlerin vom Pont des Arts*]. By W. Hauff. N. Y. 1844. Goethe, Tieck, Zschokke, Tromlitz and Hoffmann are also discussed. (17 pp.)

## 1845

## AMERICAN BIBLICAL REPOSITORY. ANDOVER, NEW YORK AND BOSTON.

1699. Series III, I: 64.—*The Teutonic Metaphysics, or Modern Transcendentalism.* By C. E. Stowe, D. D. Lane Seminary, Cincinnati. Kant, Fichte, Hegel and Scheelling are discussed at length. (32 pp.)

1700. Series III, I: 377.—Critical notice of *Life of G. W. von Leibnitz on the Basis of a German work of Dr. G. E. Guhrauer.* By J. M. Mackie. Boston. Gould, Kendall & Lincoln. 1845. (1 p.)

1701. Series III, I: 384.—Critical notice of *Correspondence between Schiller and Goethe from 1794 to 1805.* Translated by George Calvert. New York and London. Wiley & Putnam. 1845. (1 p.)

## (DWIGHT'S) AMERICAN FAMILY MAGAZINE. NEW YORK.

1702. I: 544.—Poem, *Father Rhine, translated by a youth of that* [i. e., the German] nation, who died recently in New Orleans. (4 stanzas.)



## AMERICAN (WHIG) REVIEW. NEW YORK.

1703. I: 183.—Essay, *Goethe's Character of Egmont*. By D. P. Noyes. Criticism adverse. (12 pp.)

1704. I: 234.—Comment on Kant and his philosophy in an essay on *Mr. Emerson and Transcendentalism*. (2½ pp.)

1705. I: 289.—Two poems, *Imitated from Goethe*. [Signed] *Horus*; *From Goethe*. [Meeresstille.] [Signed] *Horus*. (1 p.)

1706. I: 362.—*Hymn to the Virgin* [Marienlieder II]. *From the German of Novalis*. [Signed] *Philaethes*. (8 ll.)

1707. I: 523.—Critical notice, *Books that are Books*. *Sistrum* [Sistrum und seine Gefährten] and *Undine*, by Fouqué, and *The Amber Witch* [Die Bernsteinhexe. Dr. Meinhold] are highly praised. (1 p.)

1708. II: 256.—Poem, *Rhine Wine Song* [Rheinweinlied]. *From the German of Claudius*. With introductory note. (9 stanzas.)

1709. II: 237.—Poem, *The Gnomes* [Die Gnomen]. *From the German of Matthisson*. (7 stanzas.)

1710. II: 258.—Poem, *The Fairies* [Die Elfenkönigin]. *From the German of Matthisson*. (5 stanzas.)

1711. II: 398.—Story, *The Kyffhäuser*. By Mrs. Ellett. With introductory note giving this legend as source of Irving's *Rip Van Winkle*. (5 pp.)

## BIBLICAL REPOSITORY. NEW YORK.

1712. Series III, I: 384.—Critical notice of *Correspondence of Goethe and Schiller from 1794 to 1805*. Translated by George Calvert. New York. Wiley and Putnam 1845. Comment on the preface in which Calvert refutes the charges preferred against Goethe in the Phi Beta Kappa oration of 1844, at Cambridge. (1 p.)

## BIBLIOTHECA SACRA. ANDOVER, NEW YORK AND OBERLIN.

1713. II: 260.—A *Sketch of German Philosophy*. On the Basis of an article in the *Halle Allgemeine Litteratur-Zeitung*. Oct. 1843. By Rev. Henry B. Smith. West Amesbury, Mass. Fichte, Schelling and Hegel are treated at length. (30 pp.)

## CHRISTIAN EXAMINER. BOSTON.

1714. XXXVIII: 202.—Three poems, *From the German*. (4 pp.)

1715. XXXVIII: 402.—Review of, *Flower, Fruit and Thorn Pieces* [Siebenkäs]. By J. P. Fr. Richter. Translated from the German by E. H. Noel. Boston. 1845; *Correspondence between Schiller and Goethe from 1794 to 1805*. Translated by G. H. Calvert. N. Y. and Lond. 1845;

and, *Aesthetic Letters, Essays and Philosophical Letters of Schiller*. Translated by J. Weisse. Boston. 1845. Review by F. Cunningham. (9 pp.)

1716. XXXIX: 332.—Poem, *A Parable* [Parabeln]. From the German of Friedrich Rückert. [Signed] C. T. B[rooks]. (2 pp.)

1717. XXXIX: 335.—Poem, *Alexander's Power* [Alexanders Vermächtnis]. From the Persian. Translated from the German of Rückert. [Signed] C. T. B[rooks]. (8 ll.)

1718. XXXIX: 335.—Poem, *Al-Sirat*. From the German of Friedrich Rückert. [Signed] N. L. F[rothingham]. (13 stanzas.)

CHRISTIAN PARLOR MAGAZINE. NEW YORK.

1719. I: 289.—*Ratisbon and the Walhalla on the Danube*. By R. Baird. D. D. Goethe, Schiller and Körner to be commemorated there. (2 pp.)

1720. II: 11.—*German Lyrics*. By M. M. Backus. Containing the poems: *Eventide* [Der Abend], Matthiesson; *The Lily and the Moonbeam* [Die Lilie und der Mondstrahl], Egon Ebert; *Mignon*, Goethe, [in Bulwer's translation]; *The Maiden's Lament* [Des Mädchens Klage], Schiller, [translated by Backus]; *My Wish* [Mein Wunsch], C. Herloszohn, [translated by Backus]; [a parody on Goethe's] *Mignon*. (5 pp.)

1721. II: 124.—A couplet in the original from Schiller's *Tell* is prefixed to a poem. (2 ll.)

CHRISTIAN REVIEW. BOSTON.

1722. X: 144.—Critical notice of *Life of G. W. von Leibnitz*. On the Basis of a German work of Dr. Guhrauer. By Jno. M. Mackie. Boston. 1845. (¾ p.)

COLUMBIAN LADY'S AND GENTLEMAN'S MAGAZINE. NEW YORK.

1723. III: 1.—Stanza attributed to Goethe is prefixed to a story. (4 ll.)

1724. III: 205.—*The Klabotermann*. A Legend of the North Coast of Germany. By Mrs. E. F. Ellett. (3 pp.)

1725. III: 272.—An extract from *Wallensteins Tod*, Schiller, is prefixed to a story by Mrs. Ellett. (10 ll.)

(UNITED STATES MAGAZINE AND) DEMOCRATIC REVIEW. WASHINGTON.

1726. XVI: 31.—Story, *The Sheik of Alexandria and his Slaves* [Der Scheik von Alexandria und seine Sklaven]. Translated from the German of Hauff. Translated by S. G. Spring, Jr. (27 pp.)

1727. XVI: 164.—*Louis Devrient*.—A Sketch. By Mrs. Ellett. (10 pp.)

1728. XVI: 215.—Poem, *The Song of the Bell* [*Das Lied von der Glocke*]. From the German of Schiller. [Signed] H. M. M. (8 pp.)
1729. XVI: 262.—*Wilhelmine Schroeder Devrient*.—A Sketch. By Mrs. Ellett. (4½ pp.)
1730. XVI: 329.—Story, *The Astrologer's Tower*. Imitated from E. T. A. Hoffmann. By Mrs. Ellett. (15 pp.)
1731. XVI: 407.—Critical notice of, *Mary Schweidler, the Amber Witch* [*Marie Schweidler, die Bernsteinhexe*. Meinhold]. From the English translation of Lady Duff Gordon. Wiley and Putnam. N. Y. 1845. (1½ pp.)
1732. XVI: 496.—Story, *The Friends* [*Die Freunde*]. From the German of Ludwig Tieck. (6 pp.)
1733. XVI: 509.—Critical notice of *Undine*, and *Sintram and his Companions* [*Sintram und seine Gefährten*]. Translated from the German of the Baron de la Motte Fouqué. By Rev. Th. Tracey. Wiley and Putnam. New York. 1845. (1 col.)
1734. XVI: 512.—Notice of *Correspondence between Schiller and Goethe from 1794 to 1805*. Translated by Geo. H. Calvert. New York and London. Wiley and Putnam. 1845. (¾ p.)
1735. XVI: 555.—Story, *The Faro-Table* [*From Spielerglück*]. From the German of [E. T. A.] Hoffman. (12 pp.)
1736. XVI: 585.—Story, *The Tea-Fairy. A Chinese Legend*. Freely rendered from Sternberg. By Mrs. E. F. Ellett. (4 pp.)
1737. XVII: 25.—*Life and Writings of Heinrich Zschokke*. Based on Parke Godwin's preface to his translation of *Zschokke's Tales*. N. Y. Wiley and Putnam. 1845. (4 pp.)
1738. XVII: 183.—Poem, *To the King of Prussia* [*An d. König v. Preussen*]. From the German of George Herwegh. By C. T. Brooks. (2 pp.)
1739. XVII: 257.—Story, *The Monomaniac*. From the German. By Mrs. E. F. Ellett. (7½ pp.)
- ECLECTIC MAGAZINE. NEW YORK AND PHILADELPHIA.
1740. IV: 426.—Poem, *Where's my Money* [*Wo bleibst's?*] Franz Freiherr Gaudy. (1 col.)
1741. V: 38.—*Prince Puckler Muskau's Travels in Egypt*. Translated by H. Evans Lloyd. From [London] *New Monthly Magazine*. (3 pp.)
1742. V: 171.—*Autobiography of Jacob Grimm*. Translated from *Das Gelehrte Hessen*. [From the London] *Athenum*. (8 pp.)
1743. V: 286.—Notice of alarming illness of *August W. Schlegel*, at Bonn. (12 l.)

1744. V: 424.—Lines from Körner in the original are prefixed to a poem. (3 ll.)

1745. V: 467.—Review of *Poems and Ballads of Schiller*. Translated by Sir Edward Bulwer Lytton. Edinburgh and London. 1844. [From the] *North British Review*. (7 pp.)

1746. V: 524.—Essay, *Lady Travellers*. Review of *Orientalische Briefe*. Von Ida, Gräfin Hahn-Hahn, and Theresens Briefe aus dem Süden. [Bacharach]. [From] *London Quarterly Review*. (4 pp.)

1747. V: 566.—Poem, *Hope* [*Die Hoffnung*]. From the German of Schiller. [Signed] C. R. L. (3 stanzas.)

1748. VI: 1.—*Luther's Character and Correspondence*. A review of Dr. M. Luthers Briefe..... Von De Wette. 5 Bde. Berlin. [From] *Edinburgh Review*. (22 pp.)

1749. VI: 136.—*The Poet's Song to the Stars* [*Des Sängers Lied zu den Sternen*]. Paraphrased from the German of Körner. [Signed] Alicia J[ane] Sparrow. (5 stanzas.)

1750. VI: 336.—Review of *The Seeress of Prevorst* [*Die Seherin von Prevorst*]..... Communicated by Justinus Kerner,..... Translated by Mrs. Crowe. London. J. C. Moore. [From] *Tait's [London] Magazine*. (6 pp.)

1751. VI: 357.—Review of *Correspondence between Count Munster and the Baron von Stein*..... Jena. 1841; and, *Letters from Baron Stein to Baron Gagern*. Stuttgart. 1833. (11 pp.)

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1752. XXX: 20.—Poem, *The Omen*. From the German of Reinick. (12 stanzas.)

1753. XXX: 29.—*Song, from the German of Reinick*. (2 stanzas.)

1754. XXX: 108.—Poem, *The New House* [*Zimmerspruch*]. Translated from the German of Uhland, by A. Fleming. (18 ll.)

1755. XXX: 157, 217.—Story, *The Warlike Adventures of a Peaceful Man* [*Die kriegerischen Abenteuer eines Friedfertigen*. Zschokke]. From the German, by Mary E. Lee. (13 pp.)

1756. XXX: 195.—Poem, *The Beacon*. Translated from the German. (2 stanzas.)

1757. XXX: 223.—Poem, *Strange Sights*. Translated from the German of Reinick, by A. Fleming. (3 stanzas.)

1758. XXX: 242.—Poem, *The Chapel* [*Die Kapelle*. Uhland]. Translated from the German. (3 stanzas.)

1759. XXX: 253.—*Three Leaves from the Diary of a Traveller* [*Reisebildergallerie Rellstab*]. By Mrs. Ellett. (3½ pp.)

1760. XXX: 256.—Poem, *The Ghost* [*Das Gespenst*]. Translated from the German of C. F. Gellert. By J. T. S. Sullivan. ( $\frac{1}{2}$  p.)

1761. XXXI: 1.—Poem, *The Suicide* [*Der Selbstmord*]. Translated from the German of C. F. Gellert. By J. T. S. Sullivan. (2 stanzas.)

1762. XXXI: 102.—Poem, *The Revenge of the Flowers* [*Der Blumen Rache*]. Translated from the German of Freiligrath. By Caroline F. Orne. (21 stanzas.)

1763. XXXI: 109.—Poem, *A Wish*. Translated from the German of Reinick. (3 stanzas.)

1764. XXXI: 124.—Story, *The Warning Spectre*. From the German. Translated by W. L. Manning. (4 pp.)

1765. XXXI: 142.—Poem, *The Song of the Bleachers*. Translated from the German. By Anna Fleming. (2 stanzas.)

1766. XXXI: 265.—Poem, *The Wanderer* [*Der Wanderer*]. Translated from the German of Goethe. ( $\frac{1}{2}$  p.)

1767. XXXI: 272.—Critical notice of *Alamontade, or the Galley-Slave* [*Alamontade*]. By Heinrich Zschokke. Translated from the German by J. T. S. Sullivan. Grubb and Reazor. (10 ll.)

#### GRAHAM'S MAGAZINE. PHILADELPHIA.

1768. XXVI: 264.—Poem, *Audobon* [*Audobon*]. From the German of Ferdinand Freiligrath. By J. Bayard Taylor. (20 stanzas.)

1769. XXVI: 276.—English poem under title, *Ernst ist das Leben*.

1770. XXVI: 282.—Critical notice of *Flower, Fruit, and Thorn Pieces. Death and Wedding of the Advocate of the Poor. Firmian Stanislaus Siebenkäs* [*Blumen, Frucht u. Dornenstücke... Siebenkäs*]. By Jean Paul Fr. Richter. Translated from the German by Ed. Henry Noel. Boston. (1 p.)

1771. XXVI: 284.—Critical notice of *Faust: a Dramatic Poem*, by Goethe. Translated into English Prose, with Notes,.....by A. Hayward. Lowell. ( $\frac{1}{2}$  col.)

1772. XXVII: 3.—Poem, *Rhine Song*. By J. Bayard Taylor. (6 stanzas.)

1773. XXVII: 142.—Critical notice of *Essays on Art*. By Goethe. Translated by Samuel Gray Ward. Boston. (1 col.)

#### KNICKERBOCKER. NEW YORK.

1774. XXV. 44.—Prose, *The Dream Angel*. After Jean Paul. [Signed] Carlos. Princeton, New Jersey. ( $1\frac{1}{2}$  pp.)

1775. XXV: 128.—*A German Song*. Translated by S. B. (4 stanzas.)



1776. XXV: 129.—Essay, *The Stage considered as a Moral Institution* [*D. Schaubühne als eine moral. Anstalt betrachtet*]. From the German of Schiller. [Signed] O. C. (5½ pp.)

1777. XXV: 454.—Critical notice of *The Correspondence between Schiller and Goethe from 1794 to 1805*. Translated by George H. Calvert. N. Y. Wiley and Putnam. 1845. (½ p.)

1778. XXVI: 139.—*Waldemar. A Story from the Campaign between the Austrians and the French in Italy* [*Woldemar. Eine Geschichte aus dem italienischen Feldzug von 1805*]. From the German of Körner. (6½ pp.)

1779. XXVI: 341.—Poem, *Lines written on a blank leaf of the great Northern Illiad, the Nibelungenlied*. By a New Contributor. (½ p.)

1780. XXVI: 533.—Burlesque, *The Retrospect, quite freshly translated from the German of Niemand*. By Hans von Spiegel. [Signed] R. H. B. (1¾ pp.)

LITTELL'S LIVING AGE. BOSTON.

1781. IV: 307.—Story, *The Phantom of Peter Schlemihl*. Based on the tale of Chamisso, *Peter Schlemihls wundersame Geschichte*. [From] Hood's [London] Magazine. (4 pp.)

1782. IV: 653.—Review, *Freiligrath's Poems*. Based upon *Freiligrath's Gedichte*. 6te Auflage. Stuttgart & Tübingen. 1843; and, *Ein Glaubensbekenntnis. Zeitgedichte von Freiligrath*. Mainz, 1844. Contains the poems *Löwenritt*, *Die Amphitrite*, *Geisterschau*, *Die Freiheit! Das Recht!*, *Hamlet* and *Wisperwind* in translation, accompanied by a reprint of the originals. (3 pp.)

1783. V: 340.—Biographical sketch, *John Joachim Winckelmann*. [From] Chamber's Edinburgh Journal. (3 pp.)

1784. VI: 162.—Biographical sketch, *John Gottlieb Fichte*. [From] Chamber's Journal. (4 pp.)

1785. VI: 171.—Critical notice of *The Seeress of Prevorst* [*Die Seherin von Prevorst*]. Communicated by Justinus Kerner. Translated by Mrs. Crowe. Moore, Wellington Street. [London]. From the Britannia. (3 pp.)

1786. VI: 217.—Biographical sketch, *Metternich*. From the [London] New Monthly Magazine. [Signed] M. B. (6 pp.)

1787. VI: 325.—Review of *Dr. M. Luthers Briefe, Sendschreiben...* Von Dr. W. M. L. De Wette. Berlin. 1845. [From the] Edinburgh Review. (14 pp.)

1788. VI: 436.—*Lady Travellers*. A review of *Orientalische Briefe. Von Ida, Gräfin Hahn-Hahn*; and, *Briefe aus dem Süden. Von Frau von Bacharach*. [From the] London Quarterly Review. (2½ pp.)

1789. VI: 621.—*Poems*, By Franz Dingelstedt. *The Voyage up the Thames*. (1 p.)

1790. VII: 171.—Review of *Characteristic Traits of the Domestic Life of Frederick William III, King of Prussia*, . . . . . By Rev. R. Eylert. Translated by Rev. Jonathan Birch, translator of Goethe's *Faust*. 1 vol. 1845. [From the] *Christian Observer*. (9 pp.)

1791. VII: 482.—Review of *Autobiography of Heinrich Zschokke* [*Selbstschau*] Chapman and Hall. London. 1845. (4 pp.)

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1792. Series III, V: 43.—*Kant and Kantism*. [Dated] *Wesleyan University*. Sept. 16. 1844. (12 pp.)

1793. Series III, V: 160.—Notice of *Autobiography of Heinrich Stilling* [*Jung Stillings Leben*]. Translated from the German by T. Jackson. N. Y. Harpers. 1844. (½ p.)

MONTHLY RELIGIOUS MAGAZINE. BOSTON.

1794. II: 7.—Poem, *The Organ* [*Die Orgel*]. Translated from Herder. [Signed] H[enry] W. T[ucker]. (1½ pp.)

1795. II: 59.—Poem, *Polycarp*. Translated from Herder. [Signed] H[enry] W. T[ucker]. (1½ pp.)

1796. II: 122.—Poem, *A Gazelle* [From *Ghaselen*]. From the German of Friedrich Rückert. [Signed] I. F. (5 stanzas.)

1797. II: 152.—Poem, *Sicilian* [From *Sicilianen*]. From the German of Friedrich Rückert. [Signed] N. L. F[rothingham] (4 stanzas.)

1798. II: 230.—Song, *Ein' feste Burg ist unser Gott*. With sketch of Luther as song writer. Signed S. G. B. (2 pp.)

NEW ENGLANDER. NEW YORK, BOSTON, HARTFORD AND NEW HAVEN.

1799. III: 468.—Review of *Life of Godfrey William von Leibnitz*, on the basis of the German work by Dr. G. E. Guhrauer. By Jno. M. Mackie. Boston. 1845. (5 pp.)

NORTH AMERICAN REVIEW. BOSTON.

1800. LXI: 214.—Review of *Poets and Poetry of Europe*. By Henry W. Longfellow. Phila. Carey & Hart. 1845. Discussion of the chapter on German Poetry, and reprints of two poems: *The Tear* [*Was will die einsame Thräne?*], from Heine, by a translator in the *Edinburgh Review*; and, *The Stream of the Rock* [*Der Felsenstrom*]. From [Fr. L.] Stolberg, by W. W. Story. [Review by F. Bowen]. (2 pp.)

QUARTERLY REVIEW. [Reprint]. NEW YORK.

1801. LXXVI: 53.—*Lady Travellers*. A review of several works, among them, *Orientalische Briefe*. Von Ida, Gräfin Hahn-Hahn; and, *Therensens Briefe aus dem Süden*. Von Frau von Bacharach. (2½ pp.)

1802. LXXVII: 83.—Review of *Kosmos*. *Entwurf einer physischen Weltbeschreibung*. Von Alexander von Humboldt. Stuttgart. 1845. (20 pp.)

## SIMM'S SOUTHERN AND WESTERN MAGAZINE. CHARLESTON.

1803. I: 224.—Critical notice of *Tales from the German* [from Musaeus, Schiller, Hoffmann, Van der Velde, von Skleit, Immermann, Hauff]. *Harpers*. N. Y. (¼ p.)

1804. I: 311.—Poem, *For an Infant's Grave*. *From the German*. (1 stanza.)

1805. I: 357.—Critical notice of *Mary Schweidler, the Amber Witch* [*Die Bernsteinhexe*]. *By Dr. Meinhold. Translated and published by Wiley and Putnam*. N. Y. (½ p.)

1806. I: 432.—Critical notice of *Correspondence between Schiller and Goethe from 1794 to 1805*. *Translated by George H. Calvert*. Wiley and Putnam. N. Y. 1845. (1½ pp.)

1807. I: 433; II: 267.—Critical notices of volumes I and II of *Flower, Fruit and Thorn Pieces* [*Blumen, Frucht u. Dornstücke..... Siebenkäs*]. *From Jean Paul*. *Translated by Mr. Noel*. Boston. James Munroe & Co. 1845. (2 pp.)

1808. I: 436.—Notice of *Undine*, and *Sistrum and his Companions* [*Sistrum und seine Gefährten*]. *From the German of Fouqué*. *Translated by Rev. Thomas Tracey*. Wiley and Putnam. N. Y. (1 p.)

1809. II: 139.—Review of *The Poems and Ballads of Schiller*. *Translated by Sir Edward Bulwer Lytton*. N. Y. *Harpers*. 1844. Contains one poem, *Die vier Weltalter*. (3 pp.)

1810. II: 216.—Notice of *Veronica* [*Veronica*]. *Translated from the German of Zschokke*. [By S. G. Spring. N. Y. *Harpers*]. 1848. (½ p.)

## SOUTHERN LITERARY MESSENGER. RICHMOND.

1811. XI. 118.—Poem, *Acrostic* [*Das Veilchen*], *from Goethe*. [Signed] M. (16 ll.)

1812. XI: 118.—Story, *The Vision of Wagner, The Pupil of Faust*. An original story of which Goethe's *Wagner* is made the hero. (8 pp.)

1813. XI: 267.—Story, *Walpurgis Night, or the First Night in May* [*Die Walpurgisnacht*]. *Translated from the German of Zschokke*. *By Mary E. Lee*. (11½ pp.)

1814. XI: 294.—Ballad.—*In Imitation of the German Style*. [Signed] F. W. R. (½ p.)

1815. XI: 386.—Critical notice of *Correspondence between Schiller and Goethe from 1794 to 1805*. *Translated by George H. Calvert*. Vol. I. N. Y. and London. 1845. Notice by the editor, B. B. Minor. (2 pp.)

1816. XI: 402.—Story, *Slight Causes* [*Kleine Ursachen*]. *From the German of Zschokke*. *By J. D. McPherson*. (11 pp.)

1817. XI: 633.—Story, *Five Eras in a Woman's Life* [*Die weiblichen Stufenjahre*]. From the German of Zschokke. [Signed] Mary E. Lee. Charleston, S. C. (10 pp.)

1818. XI: 720.—*The Superfluities of Life* [*Des Lebens Überflusz*]. A Tale abridged from Tieck. [From] Blackwood's Magazine, February, 1845. (7 pp.)

SOUTHERN QUARTERLY REVIEW. NEW ORLEANS.

1819. VII: 197.—Review of *Lichtenstein, and other Tales from Hauff*. (14 pp.)

WESTERN LITERARY JOURNAL AND MONTHLY REVIEW. CINCINNATI.

1820. I: 183.—Biographical sketch, *Schiller*. Based on Bulwer's preface to his translation of the *Lyrics and Ballads of Schiller*. (5 pp.)

1821. I: 286.—Poem, *Hope* [*Die Hoffnung*]. Translated from the German of Schiller. [Signed] Moina. St. Louis, Mo. (3 stanzas.)

## LIST B

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In selecting the magazines to be used as a basis for this study, technical journals were, of course, excluded; but, as the lists will show, the term "literary journal," has been broadly interpreted. Religious periodicals were particularly influential in America during the first half of the last century, and a few of them, notably the *Christian Examiner* and the *Western Messenger*, contained so much material, that it was deemed expedient to include the theological and religious magazines as a class.<sup>1</sup> This entailed, to be sure, much fruitless labor in some cases, but on the whole, so much additional material was gained that it would evidently have been a mistake to omit it.

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<sup>1</sup>In List A, however, articles and translations on purely theological subjects, very numerous in certain journals—e. g., the *Amer. Bibl. Repos.* and the *Princeton Rev.*—have not been included.

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- WESTERN PIONEER. Rock Spring, Ill. New Series, Vol. II, No. 25, Apr., 1831.
- WESTERN REVIEW. Lexington, Ky. Vols. I-IV. Aug., 1819-July, 1822.
- WHIG REVIEW, cf. AMERICAN REVIEW.
- WONDERFUL MAGAZINE AND EXTRAORDINARY MUSEUM. Carlisle, Pa. Sept., 1898.
- WORCESTER MAGAZINE AND HISTORICAL JOURNAL. Worcester, Mass. Vol. I. Oct., 1825-Apr., 1826. Vol. II. May,-Oct., 1826.
- WORCESTER TALISMAN. Worcester, Mass. Vol. I. Apr., 1828-Mar., 1829.
- YALE LITERARY MAGAZINE. New Haven. Vol. I. Feb., 1836-Aug., 1836. Vol. II. Oct., 1836-Aug., 1837.
- YOUTH'S COMPANION. Rochester, N. Y. Vol. I, Nos. 2, 5. Apr., June, 1833.

BULLETIN OF THE UNIVERSITY OF WISCONSIN

NO. 263

PHILOLOGY AND LITERATURE SERIES, VOL. 4, NO. 2, PP. 265-462.

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GERMAN LITERATURE IN AMERICAN MAGAZINES  
1846 TO 1880

BY

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THESIS SUBMITTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

UNIVERSITY OF WISCONSIN

1906

*Published bi-monthly by authority of law with the approval of the Regents  
of the University, and entered as second-class matter at the  
post office at Madison, Wisconsin*

MADISON, WISCONSIN

NOVEMBER, 1908



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## ABBREVIATIONS

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Art. Article.  
Autobiog. Autobiography.  
Biog. Biography.  
Col. Column.  
Contemp. Contemporaneous.  
Crit. Criticism.  
Disc. Discussion.  
Ed. Edited.  
Edinb. Edinburgh.  
For. Foreign.  
Gesch. Geschichte.  
Hist. History.  
Inst. Instalments.  
Jo. Journal.

Lit. Literatur(e).  
Mag. Magazine.  
Misc. Miscellany.  
Mo. Monthly.  
N. Y. New York.  
No. Number.  
Phila. Philadelphia.  
Quart. Quarterly.  
Refer. Reference.  
Repr. Reprinted.  
Rev. Review.  
Tr. Translated.  
Trans. Translation(s).  
Westm. Westminster.



## PREFACE

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It is with great pleasure that I take advantage of this opportunity to express to Professor A. R. Hohlfeld my sincere gratitude for the many helpful suggestions that he has given me in the preparation of this thesis, and for the kindly interest that he has shown in my work at the University of Wisconsin. I also owe a debt of gratitude to Professors Dana C. Munro and E. K. J. H. Voss of Wisconsin, and to Professors Starr Willard Cutting and Hans Schmidt-Wartenberg of the University of Chicago. I shall always consider it a privilege to have done my graduate work under the guidance of these scholars.



# GERMAN LITERATURE IN AMERICAN MAGAZINES 1846 TO 1880

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## INTRODUCTION

The awakening of an interest in German life and culture among the Americans, and particularly the gradual introduction of German literature to the readers of American magazines has been presented by Dr. S. H. Goodnight<sup>1</sup> and by Dr. E. Z. Davis.<sup>2</sup> They have shown how this literature, despite an opposition always considerable, and sometimes bitter, was eventually admitted to the pages of American journals as a legitimate subject of discussion, to be analyzed, commended, or adversely criticised on very nearly the same basis as the product of the English and American pen.

In discussing the earlier years of the nineteenth century, it was necessary to treat with some care the attitude of the average editor and contributor to American periodicals, not towards German literature alone, but towards all German life and culture, as the literature was not considered entirely on its own merits, but rather as one phase of the nation's civilization. In this thesis, on the other hand, which is to consider the development of American journalistic criticism of German literature from 1846 to 1880,—a period in which German letters were firmly established in the attention of the journals—the writer will confine himself to the attitude of the journals towards literature alone. The discussion will, in general, embrace only

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<sup>1</sup> *German Literature in American Magazines prior to 1846*, Madison, Wisconsin, 1907.

<sup>2</sup> *Translations of German Poetry in American Magazines, 1741-1810*, Phila., 1905.

the articles on German literature which appeared in the journals of the period under consideration, and will touch on other phases of the broader question of the relations of the two countries concerned, only when this explanatory aid is needed.

In order to include as many journals as possible in the scope of the investigation, the writer examined those libraries in the United States in which there was any special likelihood of finding a good collection of American periodicals. Collections in the following cities were investigated: Madison, Wis.; Chicago; Boston; Cambridge; New York; Philadelphia, and Washington. Naturally, not all the journals that published material bearing on the subject under discussion are contained in these libraries; the exceptions, however, are certainly of minor importance, if not altogether negligible. All journals devoted to general interests were examined. Those devoted to special fields in no wise related to the study of literature, such as trade, agricultural, and political journals, were, of course, excluded from the investigation. Theological and religious publications, in so far as they showed any considerable interest in profane literature, were included. Only the more important of the weekly journals were examined.

In addition to the journals published in the period before 1880, the examination was extended to the more important periodicals of later date. What will be said concerning the status of certain authors after 1880, is therefore based on actual investigation.

The dissertation has been divided into three chapters of general purport and one on individual authors and movements. In the former, the arrangement of the authors ordinarily follows the chronology of German literature. They are roughly divided into the following groups: the pre-classic authors,—those who wrote before Goethe and Schiller: Goethe; Schiller; the Romantics; poets of the War of Liberation: Heine and Young Germany; the later nineteenth century authors. These latter have been grouped as lyrists, dramatists, and novelists. As the more important authors are treated in a special chapter, space devoted to them in the general discussion has been cor-

respondingly decreased. However, none of the later novelists have been discussed under separate headings, as practically all mention of them comes in the latter part of our period, and it was therefore thought best to give a complete discussion of them in the general chapter dealing with those years.

To gain a clear conception of the purely American interest in German letters, it would be necessary to make a distinction between articles, reviews, and translations which are solely of American origin and those which owe their existence to British inspiration. This, however, is impossible until the English periodicals have been searched for material bearing on our subject.<sup>3</sup> In all cases where articles are discussed that are reprinted from and credited to English publications, reference is made to the fact that they are not of American origin.

The following table shows the number of journals examined in each year of the period under discussion, the number of items found, and the ratio of the latter to the former. In the case of continued articles or stories, each instalment is counted as one item. When the number for a particular year is unusually large, the cause is indicated in a foot-note.

| Year.     | No. of Journals. | No. of Items. | Ratio. |
|-----------|------------------|---------------|--------|
| 1846..... | 23               | 67            | 2.91   |
| 1847..... | 30               | 81            | 2.70   |
| 1848..... | 30               | 60            | 2.00   |
| 1849..... | 28               | 60            | 2.14   |
| 1850..... | 26               | 96            | 3.69   |
| 1851..... | 24               | 88            | 3.67   |
| 1852..... | 25               | 90            | 3.60   |
| 1853..... | 25               | 76            | 3.04   |
| 1854..... | 25               | 30            | 1.20   |
| 1855..... | 27               | 41            | 1.52   |
| 1856..... | 25               | 54            | 2.16   |
| 1857..... | 27               | 40            | 1.48   |

<sup>3</sup> Cf. Batt, Max, *Contributions to the History of English Opinion of German Literature*. I. *Gillies and the For. Quart. Rev.* in *Modern Language Notes*, 17: 83; II., *Gillies and Blackwood's Mag.*, *Ibid.*, 18: 65. Investigations of the attitude of British journals to German literature will soon be published by Oswald, Roloff, and Ruff of the University of Wisconsin.



|           |    |     |                   |
|-----------|----|-----|-------------------|
| 1858..... | 24 | 29  | 1.21              |
| 1859..... | 22 | 27  | 1.23              |
| 1860..... | 26 | 46  | 1.77              |
| 1861..... | 20 | 19  | .95               |
| 1862..... | 19 | 19  | 1.00              |
| 1863..... | 18 | 28  | 1.55              |
| 1864..... | 18 | 23  | 1.28              |
| 1865..... | 17 | 21  | 1.23              |
| 1866..... | 20 | 13  | .65               |
| 1867..... | 25 | 36  | 1.44              |
| 1868..... | 27 | 70  | 2.57 <sup>4</sup> |
| 1869..... | 30 | 84  | 2.80              |
| 1870..... | 32 | 78  | 2.44              |
| 1871..... | 31 | 105 | 3.39 <sup>5</sup> |
| 1872..... | 33 | 59  | 1.79              |
| 1873..... | 32 | 76  | 2.38              |
| 1874..... | 35 | 64  | 1.83              |
| 1875..... | 31 | 62  | 2.00              |
| 1876..... | 27 | 72  | 2.67              |
| 1877..... | 26 | 85  | 3.27 <sup>6</sup> |
| 1878..... | 26 | 56  | 2.15              |
| 1879..... | 27 | 75  | 2.78              |
| 1880..... | 24 | 74  | 3.08              |

It will be seen that there is a comparatively large number of items until the year 1854, when there is a sudden decrease. The small ratio holds until 1869, when an increase takes place. This renewed interest is sustained until the end of our period in 1880. These years may, therefore, be divided into three periods, corresponding to the dates just mentioned.

While there are a number of references to the Romanticists and to contemporaneous literature in the first period, the classic writers, especially Goethe, are by far the most prominent, largely as the result of the activity of the *Dial* group.<sup>7</sup> This may, there-

<sup>4</sup> List A, No. 1009, 31 instalments.

<sup>5</sup> List A, No. 1223, 27 instalments.

<sup>6</sup> List A, No. 1609, 21 instalments.

<sup>7</sup> Cf. Goodnight, p. 51 ff.

fore, be designated as the "Classical Period." The adoption of this term does not mean that the great classicists were dropped from view in the succeeding years, as this was by no means the case. But never in the following periods did they predominate as they did in these years.

As the second period shows a notable decrease in the number of items,—which decrease is especially marked during and immediately after the Civil War—with no particular interest in any one school of literature, it will be known as the "Period of Decreased Interest."

Renewed interest is shown in 1869, and is fairly well sustained until 1880. More space is devoted to novelists, such as Auerbach, Spielhagen, Mühlbach, and Marlitt, while the lyric poets are decidedly secondary, and the dramatists are almost entirely neglected. These years will, therefore, be referred to as the "Period of the Novelists."

We have accordingly the following periods to consider:—

The Classical Period, 1846–1853;

The Period of Decreased Interest, 1854–1868;

The Period of the Novelists, 1869–1880.

#### THE CLASSICAL PERIOD (1846–1853)

While certain phases of German literature had for some time attracted the attention of American scholars, and the readers of our journals had had opportunity to become acquainted with selections from German authors through translation, there can be little doubt that the fifth decade showed a considerable increase in popular appreciation of the subject.

Several reviewers call attention to the increasing interest in the literature of the Germans on the part of Americans. The following will serve as examples. "German literature has slowly but steadily been making its way in our country, and several volumes of able translations, containing selections from the most distinguished of the German authors, have been for some time before the public."<sup>8</sup> "The taste for German literature in this country is continually on the increase, not only from the considerable number of German settlements where the 'Mutter-

<sup>8</sup> No. 122.

sprache' is retained, but from the gradual spread of acquaintance with the great German authors."<sup>9</sup> That this increased knowledge of German literature is considered of value is shown by the following: "Our community [New York] has been especially fortunate in possessing a number of poets of scholastic culture, willing to labor for the sake of sharing with their less favored brethren the enjoyment of German poetry." It is to be hoped, concludes the writer, that translators will continue their labors.<sup>10</sup> One advantage of a knowledge of German literature is stated in the following passage: "The Germans write more with a design than any other authors, and their productions display more refined art and embodied criticism; the study of them cannot fail to have a beneficial effect upon our literature."<sup>11</sup> The *Democratic Review* makes the bold assertion that "German literature is the finest modern literature in the world."<sup>12</sup> In another place, in discussing German mental activity in general, the same journal says: "The philosophy of Germany has been productive of the greatest result upon the political and social condition of the Christian world. In the matter of philosophical principles Germany stands pre-eminent among nations."<sup>13</sup>

A discordant note is sounded in a short group review of some new German novels. "The Germans have never succeeded in the historical novel. With vast resources in material, they have always a vagueness, a want of definite interest, of picturesque arrangement, and of sustained and disciplined power."<sup>14</sup> Possibly the reason for this sweeping condemnation may be found in the character of the novels under discussion.<sup>15</sup> The most reasonable statement found, is the following: "It is coming to be very much the fashion in some quarters to throw contempt on German literature, to sneer at the restlessness of the German mind, to deprecate the influence of the speculations of the German

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<sup>9</sup> No. 351.

<sup>10</sup> No. 401.

<sup>11</sup> No. 56.

<sup>12</sup> No. 87.

<sup>13</sup> No. 150.

<sup>14</sup> No. 384.

<sup>15</sup> See, *The Siege of Rheinfels*; *Collection Germania*, seven romances; Schefer, *The Bishop's Wife*.

intellect. When will people learn that in order to judge fairly of any author or set of authors, it is necessary that they should place themselves in their circumstances, take their position, their standpoint, as the Germans have it?—Now, if Germany have any honest, genuine word to speak to us, in heaven's name, let us listen to it, let us not close our ears and turn away."<sup>16</sup>

This plea for fair play is in sharp contrast to an article on "The Intellectual Aspects of the Age," which appeared at the same time in the *North American Review*,<sup>17</sup> and in which A. P. Peabody,<sup>18</sup> while admitting that German books display prodigious learning, and that the German mind "grapples with higher themes of thought" than does the Anglo-Saxon, denies that, "since Goethe and Richter have passed off the stage, there remains any rival of their fame, as an original and creative mind, in any department whatsoever." The German literature of the day is then divided into three classes. First, "works which present, with little method or system, compends of all that can be read or known on a given subject;" second, "numerous works which revive old, and often exploded theories;" third, those in which "a new theory, so *outré* and absurd, that neither the author himself, nor any of his readers, can be supposed to have even a momentary faith in it, is started."

A second article by the same critic, a review of Hedge, *Prose Writers of Germany*, Phila., 1848,<sup>19</sup> shows a remarkable moderation in his views. In a calm, dispassionate tone, it gathers together practically all the opinions expressed in the shorter reviews of this period, and is so representative that an analysis of it will give a fair view of the position which the American journals assumed towards German literature at this time.

In the introductory sentences, Mr. Peabody attempts to show that, in Germany, as a result of the arbitrary government, many

<sup>16</sup> No. 143.

<sup>17</sup> 64: 281.

<sup>18</sup> A. P. Peabody (1811-1893). Graduated at Harvard. Pastor of the South Parish (Unitarian) church in Portsmouth, N. H. Acting president of Harvard University, 1868-1869. Editor of *N. A. R.*, 1852-1861.

<sup>19</sup> No. 188.

persons, who otherwise would be occupied with political problems, are drawn into the field of literature. These were, in numerous instances, men of broad vision and great originality, but they lacked the "Promethean gift" necessary to produce a work of art. It would manifestly be as improper to consider the works of these men as criterions of German literary art as it would be to "libel American literature on the score of the less ponderous abortions of our own press which pass into circulation chiefly through the hands of the grocer."

The political condition of Germany, besides forcing into literature many men who lacked the inspiration necessary to become good authors, also accounts for many of the characteristics of its literature. Political, social, and economic questions are forbidden, or must be "thrown into the most abstract forms, so that the whole science of practical life will never leave the matrix of metaphysics, in which all its fundamental ideas must have their birth, but in which they cannot have their development." The result is a "transcendental" philosophy, which, "with the utmost precision and exactness both of outline and of detail . . . has necessarily seemed inaccessibly misty or profound to the Anglo-Saxon mind, accustomed as it is to a *pedestrian* philosophy, which steps from fact to fact, and leaves its footmarks where they may be seen of all men."

Therefore, there is no German *novel*, only "intellectual autobiographies under the color of fictitious names and incidents,—there are philosophical tales, such as might be made from Plato's or Cicero's Dialogues by passing a slender thread of narrative through them,—there are stories which depict some possible, imaginable, or remotely future condition of things, to which the present offers no parallel."

The second element that influences German literature is the peculiar course of the Protestant reformation in that land. In other countries, the reformatory movement was limited by some special force, such as regal power in England and Calvinism in Switzerland. Luther and his followers proceeded "independently of prescription or authority," and the result was a



“consciousness of unlimited freedom, . . . with a tendency to the broadest divergence in all matters of faith.”

The third influence is that of the reader. The German public is a peculiar one; naturally contemplative and speculative, these tendencies have been strengthened by university training, and by numerous æsthetic circles among the titled and affluent. Again, “unlimited freedom and toleration of thought and utterance on all subjects appertaining to the inward life have degenerated into indifference for the truth, . . . so that a ready hospitality is offered to whatever is new, strange, or startling, however out of harmony with what the rest of the world may deem established verities.” Often the result is lack of “depth of conviction and seriousness of purpose,” “philosophical juggles, or pantheistic rhapsodies as a resource against *ennui*.”

The German language, with its long course of development, its ease in naturalizing foreign words, its numerous significant inflections, provides expression for all “moods and shades of sentiment, emotion, and inward experience,”—a most fitting medium for “philosophical speculation, for the delineation of the inward life, and for the embodiment of all the finer tracery of thought and feeling,—of those moods of mind which we are apt to call vague and evanescent, because they flit from the mind before they can find meet expression in our less copious and flexible tongue.” The result is an ability to express “close and minute analysis of thought and feeling, and the reduction of all the forms of inward experience to their constituent elements.”

As the German scholar is accustomed to working in an involved, highly organized language, it is a comparatively easy task for him to familiarize himself with foreign languages and make himself acquainted with the literature of other people. But what is an advantage to the German is to the same degree a disadvantage to the foreigner who wishes to enter into German literature. Much of its deeper meaning must remain hidden to the outsider, who, not realizing his own deficiency, is prone to attribute the fault to a supposed diffuseness and lack of clear-

ness in German thought and expression. "German genius shines from beneath a penumbra, rests under the stigma of obscurity, and is charged with giving unintelligible expression to ideas not sufficiently definite to its own apprehension to admit of clear statement. Are not all these phenomena to be traced to the two obvious laws, that the less copious language can always be transferred into the more affluent, and the latter can never be adequately translated into the former?" The practical application of this thought, directed against those who hastily condemn German literature, follows: "Until we can think in German, and are conscious of a native German's clear apprehension of the wealth and power of his own tongue, there is always reason to suspect that the alleged obscurity may have its seat in our own ignorance, and not in the printed page."

Mr. Peabody concludes with selections from the book reviewed, special attention being paid to Lessing and Goethe.

Unusually strong efforts were made in this period to introduce German literature itself, and not only criticism of it, to the American readers. An examination of the references reveals the fact that the interest in German letters is showing itself not only in the publication of critical articles, but increasingly in the appearance of translations. The debates as to the advisability of admitting this literature to America are drawing to a close, with a favorable decision in view, and the journals are ready to enter on a period of translating which is to continue—with considerable interruptions, it is true—down to the closing decade of the century. The necessity of adequate translations was keenly felt, as the study of German was still much neglected. We know that Emerson read Goethe after decidedly insufficient study of the language,<sup>20</sup> and he was not alone in the inadequacy of linguistic equipment for the task of reading German authors. Study under such circumstances must have been extremely unsatisfactory, if not impossible, and, as Peabody suggested in the article outlined above, much of the unfavorable criticism is undoubtedly due to the fact that the American student read more into the German works than

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<sup>20</sup> Cf. Goodnight, p. 54.

he read out of them. It was also realized that the newly developing American literature would be greatly benefited by an intimate acquaintance with the products of older civilizations, and that Germany, especially, might become a valuable teacher of our young authors. This thought was expressed in the introduction to the *Select Library of the German Classics*, a series of translations which appeared in the *Democratic Review* in 1848 and 1849.<sup>21</sup> The editor justifies the large amount of translation about to be presented as follows:

“It has long been the earnest wish of many who look with both hope and solicitude upon the progress of this country in literature and the liberal arts, to see the more important works of the recent distinguished writers of Germany rendered easily accessible to American readers. They have felt that the strong Teutonic intellect and its rich and varied productions have hitherto been too imperfectly known and appreciated among us; that indeed any adequate knowledge of them has been confined to a circle quite too narrow and exclusive; and, consequently, that one of the most original, thoughtful, and indefatigable of the European races has not exercised its *due* influence upon our minds.”

An intimate knowledge of foreign literatures, continues the editor, is essential to the spiritual and artistic growth of a young nation, which has still to develop a literature of its own. For America, the danger of narrowness is especially great, on account of the natural inclination of American minds to follow in the footsteps of England, with which country they are connected by common origin and language. If this inclination should be followed, America can never hope to be more than a mere imitator, instead of being a leader. A young nation, particularly one composed of such varied elements as the American people, must possess a certain eclecticism of character, so that it “might gather and select from the past and the old world the scattered rays of light and truth, and again reflect them as from one brilliant and burning focus.”<sup>22</sup>

<sup>21</sup> No. 155.

<sup>22</sup> The same idea, in almost precisely the same words, had been expressed the previous year by a reviewer of Richter. *Walt and Vult.* No. 107.

The *Select Library* was planned on a liberal scale. The editor promises to begin with Goethe, *Hermann and Dorothea* and *Alexis and Dora*, "the two most perfect of his idyls;" these are to be followed by "the most universally admired of his tragedies," *Torquato Tasso* and *Iphigenia*. The artistic merit of the translations, the editor modestly leaves to the judgment of the reader, but he promises that they are to be "unusually faithful." As the *Select Library* is copyrighted, it may be inferred that the translations are original, although the names of the translators are not given.

The plan as originally outlined was modified to a considerable degree. The two works first mentioned appeared.<sup>23</sup> Of *Iphigenia* only three acts were published.<sup>24</sup> The reason for its discontinuance is not stated. *Torquato Tasso* did not appear at all. The translations show considerable artistic merit, and, although a line by line comparison was not made for the purposes of this investigation, a cursory examination indicates that the editor kept his promise of "unusual faithfulness."

In addition to the *Select Library*, the *Democratic Review* printed translations of Schiller, *The Diver*,<sup>25</sup> Lessing, *Emilia Gallotti*<sup>26</sup> and *Minna von Barnhelm*,<sup>27</sup> and a large number of shorter selections. Many other journals, while not devoting nearly so much space to translations as did the *Democratic Review*, contributed their share to the work of giving the American reading public an opportunity of judging German literature for itself.

While the translations for the years 1847-1849 were taken principally from classical authors, the Romantic School predominates in 1850. Besides selections from men whose names are now known only to the student of literature, we find translations from such authors as Richter, Fouqué, Krummacker, Tieck, Zschokke, Wilhelm Müller, Lenau, and Freiligrath. The number of titles is larger than in the preceding years, and more journals are taking part in the work. However, the actual

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<sup>23</sup> Nos. 155, 200.

<sup>24</sup> No. 204.

<sup>25</sup> No. 151.

<sup>26</sup> No. 152.

<sup>27</sup> No. 202.

space devoted to the work is less, as almost all the selections are brief. The next year (1851) shows a decided decrease; from now on, only occasional translations appear for a period of years, until the novelists and short story writers attract attention.

Accompanying the translations were many critical discussions of individual German authors. Journalistic discussions naturally incline to deal with the present rather than with the past; so, with the exception of a few prominent authors, only contemporaneous literature is discussed to any extent. However, there are a few references to eighteenth century authors. Klopstock's name appears a few times, but none of the references are of importance. Several of Lessing's fables were translated, besides the two dramas mentioned above. The *Eclectic Magazine* devotes a long essay to him in 1846.<sup>28</sup> Gessner, who had been so popular in the first half of the century, is almost forgotten. One translation by an unidentified contributor was the only reference found to the man who had served to introduce German literature to America.<sup>29</sup> A number of short translations from Herder appeared, and an edition of *Ausgewählte Werke* (Stuttgart and Tübingen, 1844), suggested to the *Foreign Quarterly Review* of England an extremely sympathetic biographical sketch of the author, which was reprinted in the *Eclectic Magazine*.<sup>30</sup>

Goethe is made more prominent than any other author. He is highly esteemed as an artist, and the question as to his life and morals is falling into the background, although by no means forgotten. His genius is almost universally recognized and lauded, but his philosophy is still looked on askance. A number of protests against the possible evil influence that he might exert on the morals of his readers are registered, one journal even accusing him of "undermining all that is honorable or holy amongst men."<sup>31</sup>

An examination of the Schiller references yields disappointing results, as the critics pay comparatively little attention to him,

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<sup>28</sup> See below, p. 62.

<sup>29</sup> No. 571. cf. Goodnight, p. 20.

<sup>30</sup> No. 93.

<sup>31</sup> No. 424.



and not as many translations of his poems appear as might be expected. The American reprint of the second edition of Carlyle's *Life*, N. Y., 1846, called forth a few reviews. One long discussion, an appreciative characterization of his works, was reprinted from an English journal.<sup>32</sup> Of course, he is sometimes mentioned in connection with Goethe. The reviewers generally content themselves with a few commendatory remarks, which are so indefinite as to be almost commonplace generalities.

Much attention is paid to the Romanticists, especially Jean Paul Richter and Zschokke. A translation from Richter's *Flegeljahr*.—*Walt and Vult, or the Twins*. Boston, 1845, attracted the attention of the Americans to this peculiar embodiment of sarcasm, humor, and pathos. All critics find difficulty in understanding him, on account of the numerous details and disconnected episodes that confuse his main theme, but his bright, pithy sayings appealed to many, and we find selections of *Aphorisms*, *Detached Thoughts*, and *Pearls*, the appearance of which continues well into the next period.

The strange, weird tales of Zschokke were for many years a source of great interest to Americans.<sup>33</sup> Several book translations of selections from his works were made, and were duly recorded in the journals. A number of translations of his short stories were also offered to the readers of the magazines.

Tieck's *Der gestiefelte Kater* is the subject of a six page discussion in the *Southern Quarterly Review*.<sup>34</sup> The author is praised as "one of the finest minds and rarest scholars that his country, so fruitful in genius, has produced." A short sketch of Tieck, suggested by his death, and reprinted from the London *Athenaeum*,<sup>35</sup> describes him as a man of lovable personality and a diligent student, especially of Spanish and English. But he is represented as belonging to a literary school, which, never based

<sup>32</sup> No. 28.

<sup>33</sup> Cf. Hoskins, *Parke Godwin and the Translations of Zschokke's Tales*, in *Publications of the Modern Language Association*, 13: 265. Rev. by Goodnight, *Modern Language Notes*, Vol. 23: p. 199.

<sup>34</sup> No. 60.

<sup>35</sup> No. 541.

on a natural foundation, had been abandoned long before he passed away. The critic recognizes the fact that Tieck broke away from Romanticism in his later novels, but ill-health prevented him from showing advanced development along new lines.

Young Germany is not well represented. A number of Heine's lyrics were translated. W. W. Hurlbut pronounces this author brilliant, witty, and possessed of much strength; but he is controlled by a shortsighted wilfulness, and thus is thrown out of the path of human progress.<sup>36</sup> The *Eclectic Magazine*, in an article reprinted from *Tait's Magazine*, considers him justified in turning his satire against German conditions; however, he ruined his career by inexcusable attacks on various individuals, and the full development of his great genius was prevented by unpardonable faults in his character.<sup>37</sup>

Of the other poets of the nineteenth century, little can be said. Theodor Körner, "the ideal of the youthful hero," was made the subject of a seven page biography,<sup>38</sup> and a number of his poems were translated. The names of Wilhelm Müller, Anastasius Grün, and Emanuel Geibel occur occasionally. A few of Freiligrath's poems were translated, and his exile from Prussia occasioned some comment. A number of Uhland's poems appeared in translation. Special attention should be called to the series by William Allen Butler,<sup>39</sup> to the translation of *Count Everhard*,<sup>40</sup> and to an article by "W. B.," which is composed almost entirely of translations of Uhland's ballads.<sup>41</sup>

The nineteenth century dramatists are almost completely neglected, as is but natural, in view of the fact that the German stage was itself almost entirely closed to what is now adjudged the best that the first half of the century produced. Those dramatists who are mentioned are almost entirely of minor importance, with the exception of Hebbel, whose *Herodes und*

<sup>36</sup> No. 240.

<sup>37</sup> No. 429.

<sup>38</sup> No. 425.

<sup>39</sup> No. 19. Butler was born in Albany, N. Y., 1825. A. B., New York University, 1843; traveled in Europe, 1846-1848. Lawyer, author.

<sup>40</sup> No. 498.

<sup>41</sup> No. 144.

*Mariamne* is once reviewed.<sup>42</sup> The critic finds that "the persons are too numerous and the action too complicated, but there is great fire and energy in the general treatment, and the gradual development of the interest of the story is managed with skill." It has the fault commonly found in German literature by the Americans, "too much philosophizing and moralizing."

The popularity which the German novel and short story are to attain within a few years is foreshadowed by numerous reviews of book translations and by the publication of many short stories in the journals themselves. Frequent mention is made of the Countess Hahn-Hahn, whose checkered career in social life and final entry in a convent, as well as her marvelously prolific pen, occasioned considerable comment, both favorable and unfavorable. Black's translation of Gerstaecker, *Wanderings and Fortunes of Some German Emigrants*, N. Y., 1848, called forth several commendatory reviews. Auerbach, who was known at this time principally through Mary Howitt's translation, *The Professor's Lady*, N. Y., 1850, is praised on account of his faithful descriptions of peasant life.<sup>43</sup> In a short review of *Deutsche Abende*, the statement is made that "Auerbach is in this country rapidly attaining the popularity which was held a few years since by Zschokke."<sup>44</sup> That this estimate was correct is shown by the great frequency with which his works were translated and reviewed in the succeeding years. Hauff is not discussed, and Willibald Alexis is only briefly mentioned. Translations of numerous short stories, marked "from the German," without mention of the author, are found in almost all the journals.

A general view of the period suggests the following statements. There was a widespread interest in German literature in the middle of the nineteenth century, and a strong desire to become better acquainted with its contents. This is indicated by numerous critical articles, by reviews of book translations, and by many translations that appeared in the pages of the journals. There is still some of the old prejudice; contributors

<sup>42</sup> No. 377.

<sup>43</sup> No. 339.

<sup>44</sup> No. 397.

feel doubtful about the moral and religious aspect of this literature, and many find among the Germans an inclination to propound philosophical theses which they themselves can not fully understand, and which are, as a result, unintelligible to the readers. But some critics are beginning to realize the difficulty of passing fair judgment on works written in a foreign language which is imperfectly understood, and are not so prone to condemn an author as unintelligible, merely because they themselves do not fully understand his writings.

The greatest interest is manifested in the life and works of Goethe. Schiller and Gessner, two of the most popular authors of the preceding decade, are almost forgotten. The Romantic School attracts much attention, and the rising novelists are gaining in importance. This latter development will become more evident in the treatment of the following periods.

#### THE PERIOD OF DECREASED INTEREST (1854-1868)

As is shown by the figures tabulated above,<sup>1</sup> a marked decline in the interest manifested in German literature begins with the year 1854. In searching for reasons to account for this decrease, aside from the natural reaction from the intense interest of the preceding period, four elements must be taken into consideration, each of which exerted more or less influence. These are: first, the recognition of our purely American literature, particularly the short story; second, the political troubles, which culminated in the Civil War of the early sixties; third, the tide of immigration, which was very strong at the middle of the century, and aroused much opposition to all foreigners; fourth, the condition of German literature itself.

The first two elements,—the recognition of American literature and the political troubles,—would tend to displace all foreign literatures. The attention of critics was naturally turned to what was of more immediate national concern, while the journals, which had hitherto depended largely on translations for fiction and poetry, found a more abundant supply of native

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<sup>1</sup> Pp. 9, 10.

American material. The political troubles absorbed the public attention to a continually greater extent, and, very naturally, threatened to displace temporarily all thoughts of the peaceful arts.

However, an examination of the journal indexes for this period shows a notable increase in French titles. This development would have been impossible if the first two of the elements enumerated above had been the sole cause of the diminished interest in German literature, for they would exert their influence against the literature of all foreign nations alike. We must therefore turn to the Germans themselves for an explanation, asking the following question:—

What was the effect of immigration on the spread of German literature? Those who came for purely economic reasons, and went directly to the farm and workshop, certainly exerted a very slight immediate cultural influence on their surroundings. More might be expected of the political refugees, many of whom had a university training. It was inevitable that the arrival of a multitude of enthusiastic young men, inspired by high idealism, and driven from their native land by their zeal for the cause of liberty, should make itself profoundly felt in a nation comparatively new. However, it is doubtful whether their arrival, eventually so highly beneficial to the land of their adoption, was in any large degree immediately helpful to the spread of German literature among the Americans. Certainly no such effect is shown in the journals. To be sure, the suggestion is sometimes made that the literature of the Fatherland should be studied as a means of understanding the character of the many German inhabitants of this country,<sup>2</sup> but this is very rare. The immigrants themselves were chiefly occupied with political ideas, and therefore, naturally, did little for the spread of German literature until they had adjusted themselves to their new surroundings.

Moreover, we must not overlook the impression that the newcomers made on the older inhabitants. Whatever influence on the spread of German culture was exerted by the immigrants

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<sup>2</sup> *E. g.*, No. 956.



in the earlier years of the sixth decade, was probably not a favorable one. In general, foreigners were not entirely welcome, as is shown by the "America for Americans only" policy of the Know-nothings, which had many adherents at the middle of the century. Nor did the character of the educated German immigrant always inspire confidence in the minds of native Americans. It has been seen, in the preceding chapter, that the Americans looked with suspicion on the rationalistic philosophy of Germany, which they often regarded not only as irreligious, but as directly anti-religious. They now had an opportunity to observe at first hand the results of these ideas, as represented by many of the revolutionists. Differences in national traits of character were emphasized on closer acquaintance and aroused distrust, which was certainly increased by the slowness of the foreigners in adopting the English tongue. Many of the immigrants were restless young men, who had fled from the jurisdiction of a government which they considered oppressive; they had just escaped from the iron rule of Prussia, and thought that they were in a land where everyone was free to follow the bent of his own individuality without consulting the wishes and opinions of his neighbors. As a result, many of their actions, although possibly harmless in themselves, were likely to give offense. Some were political propagandists, who did not understand American conditions; many were free-thinkers, who denounced all religion; practically all of them spent the Sabbath in ways startling to the America that was, to a certain extent, still under the influence of Puritan traditions, and not disposed to look with favor on the "Continental Sunday."

It is not surprising that many thoughtful Americans observed the influx of such turbulent spirits, as they considered them, with some alarm. This feeling was, to a certain extent, reflected in the journals.<sup>3</sup> Only some years later, during and

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<sup>3</sup> Cf. Angell, J. B., *German Emigrants to America*, in *N. A. R.*, 82: 248 (1856). The author finds that the Germans have many good qualities, but are apt to go beyond bounds when freed from the restraint of the home country. They are especially inclined to be irreligious and street-haranguers. The belief, however, is expressed that these faults will disappear in time.

after the Civil War, did the attitude become distinctly cordial.<sup>4</sup>

The three elements mentioned above had an appreciable influence on the attitude of the American journals towards German writers; but the most important reason for the decline must be sought in Germany itself. The remark has already been made that journals concern themselves principally with contemporaneous questions. What was there in German literature just after the middle of the century to interest a foreigner? The best work of Heine and Uhland was accomplished, and lyric poetry in general was on the wane. Great dramas were being produced by Hebbel and Ludwig, but they were either neglected or condemned by the leading critics, and are being recognized only in recent years, even in Germany. Wagner was attracting attention, but more as a composer than as a dramatist. The novel, as represented by the works of Alexis, Freytag, Scheffel, Keller, and Auerbach, was beginning to indicate the great development which it was to attain in the succeeding decades, but had not yet had time to make its influence strongly felt on this side of the Atlantic. Germany itself was busy with political questions—constitutional struggles, the Crimean and Austro-Prussian Wars, and the ever-present friction with the French—and so paid comparatively little attention to its literary productions. This apparent indifference was reflected in America, just as the intense interest in literature at the time of Goethe's supremacy also had its reflection in this country.

That the decrease was due to literary conditions in Germany, rather than to distrust of the Germans aroused by the character of the immigrants, or to absorption in political questions, is indicated not only by the increased interest in French literature referred to above, but by the cordial tone generally adopted

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<sup>4</sup> Cf. the article *Germany and the Germans*, in *Knickerbocker*, 61: 310 (1863). This is a very sympathetic description of German life and culture, which begins: "If Germany, with her legions of disciplined soldiers, were not bravely fighting with us now the battles of freedom in the New World, there are other reasons why we could not forget the good old Fatherland of ideas, sciences, reforms, and victorious races."

when questions relating to German life and culture are discussed. A number of articles on German universities were found, one on *The German Language*,<sup>5</sup> in which a history of the development of the language is given, accompanied by enthusiastic praise of its good qualities, and also reviews of histories of German literature.

With the exception of a few paragraphs by James Russell Lowell, introductory to his article on Lessing,<sup>6</sup> in which the old charge of lack of humor and appreciation of fine points is revived, no discussions of German literature as a whole were found, as the reviews of the historical works referred to above were all limited to a few lines. All that can be done for this period, therefore, is to show the attitude of the journals towards individual authors.

The *National Quarterly Review* continues its series of careful studies of German poets, presenting in this period articles on Wieland,<sup>7</sup> Goethe<sup>8</sup>, Klopstock,<sup>9</sup> and Lessing,<sup>10</sup> by E. I. Sears. Wieland is characterized as "one of the most fertile and profound of modern thinkers," whose works are pervaded by "a lofty, noble tone," "replete with food for thought," and "richly imbued with the spirit of ancient Greece." Klopstock is not the equal of Milton, but is, nevertheless, a great poet. His odes alone would establish his fame, while "the 'Messiah,' with all its faults, possesses true epic grandeur." Lessing is portrayed as the liberator of German literature from the foreign yoke by means of his critical works, and shares with Wieland the honor of having originated German prose. The article on Goethe will be discussed below.

A second important article on Lessing, by James Russell Lowell, based on Evans' translation of Stahr's *Lessing*, Boston,

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<sup>5</sup> No. 634.

<sup>6</sup> No. 986.

<sup>7</sup> No. 871.

<sup>8</sup> No. 872.

<sup>9</sup> No. 916.

<sup>10</sup> No. 955. E. I. Sears, born in Ireland, 1819; died in N. Y., 1876; graduated at Trinity College, Dublin, 1839; came to the United States, 1848; professor of Modern Languages at Manhattan College; editor and proprietor of *Nat. Quart. Rev.*, 1860-1876.

1866, appeared in 1867.<sup>11</sup> Lowell sees in Lessing not only the critic, who dared to speak his mind fearlessly on all occasions, but also the highest type of manhood. Stahr's biography had been previously favorably reviewed in an article reprinted from an English journal.<sup>12</sup> The Frothingham translation of *Nathan the Wise*, N. Y., 1868, was not allowed to pass unnoticed.

This period witnessed the appearance of several interesting works on Goethe, foremost among which was the Boston reprint of Lewes, *Life of Goethe* (1856). The reviewers are practically unanimous in acknowledging the genius of the German master, but one still finds a number of articles expressing doubt as to his moral and religious influence. *Faust*, translated by Charles T. Brooks, Boston, 1856, was reviewed at length, and generally pronounced a masterpiece; not, however, without a warning against the fallacy of its philosophy.<sup>13</sup> W. E. Aytoun and Theodore Martin, *Poems and Ballads of Goethe*, London, 1859, attracted some attention. Several descriptions of Weimar may be attributed to the interest felt in the personal life of its most illustrious citizen, for in them Schiller is decidedly secondary, while the other literary men of that city are hardly mentioned.

Schiller is still neglected by the contributors. Whenever he is mentioned, however, it is with hearty praise. The centennial of his birth was allowed to pass by with little notice. There were several brief references to it, while the only item of importance found was an address delivered by W. H. Furness on the anniversary day in the Academy of Music, Philadelphia.<sup>14</sup>

The *National Quarterly Review*<sup>15</sup> published a long review of a new edition of Carlyle's *Life*, N. Y., 1846, and Hoffmeister's *Leben*, Stuttgart, 1859, in which Schiller's position in Germany, so far as popularity is concerned, is compared to that of Shakespeare in English-speaking countries.

The Romantic School is not so well represented as in the pre-

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<sup>11</sup> No. 986. Reprinted in Lowell, *Prose Works*, 2: 162 ff. Boston, 1892.

<sup>12</sup> No. 892.

<sup>13</sup> No. 898.

<sup>14</sup> No. 814.

<sup>15</sup> No. 896.

ceding period. A new edition of Tieck's works, together with Hettner, *Die romantische Schule*, was reviewed in an article reprinted from an English journal.<sup>16</sup> William Lovell, *Abdallah*, and *Peter Lebrecht* are here characterized as the product of an undeveloped period. *Franz Sternbald* is "one of the most excellent novels in the German language." His tales show him to be "the very king of story;" his dramas, from which long selections are printed in translation, are said to be the embodiment of the Romantic ideas.

Eichendorff's *Aus dem Leben eines Taugenichts* is regarded by Earle Bertie as a perfect specimen of the true German idyl, which is "as pure as childhood itself." It is full of the breath of nature, the happiness and carelessness of youth, and the worship of love. Eichendorff shows "the sweet dreamy idealistic *gemüth*," which the English lost long ago.<sup>17</sup> The Leland translation of this work (N. Y., 1866) was unfavorably reviewed in the *Atlantic Monthly*.<sup>18</sup>

Interest in Richter continues unabated. Several translations appear, likewise groups of aphorisms. The most important article is a review of *Titan* by W. R. Alger.<sup>19</sup> Richter is here characterized as an author whose works are well worth following, through all the mazes of an intricate style, for the sake of their human sympathy and delicate wit. Zschokke is fast losing ground, only a few of his short stories being translated in the earlier part of the period.

Of the poets of the War of Liberation, Arndt and Körner are mentioned. The former, in an article, *Arndt and his Sacred Poetry*, reprinted from the *British Quarterly*,<sup>20</sup> is praised, not only on account of his patriotic poems, which "resounded like the very trump of battle, and tended so mightily to stimulate the Prussians in their heroic efforts to fling off the tyranny of Napoleon," but also on account of his gentler verses, which "are exquisite in conception and expression." and speak

<sup>16</sup> No. 580.

<sup>17</sup> No. 1030.

<sup>18</sup> No. 945.

<sup>19</sup> No. 900. For Alger, see p. 32, note 28.

<sup>20</sup> No. 879.



"to our own heart of hearts." Körner is represented by several translations.

Heine was the only representative of Young Germany who succeeded in holding the attention of the American journals. With the exception of Goethe, more space is devoted to him than to any other German author, largely the result of two events of the sixth decade. The first was the appearance of the Leland translation of *Pictures of Travel*, Phila., 1855, which called forth a number of reviews. As in the case of Goethe, no one doubts his poetic powers, but there are serious questions as to his moral influence. The second event was his death in 1856, which suggested several articles. The well-known essay by Matthew Arnold, in which Heine is estimated as "the most important German successor of Goethe in Goethe's most important line of activity—a soldier in the war of liberation of humanity," is reprinted from an English review.<sup>21</sup> The *National Quarterly Review*<sup>22</sup> contains a long review of Heine's works and of Julian Schmidt's history of literature by E. I. Sears.<sup>23</sup> After a general outline of the status of German literature in America, in which he deplors the ignorance of the Americans on the subject, Sears discusses Heine at length from the point of view that, "of all modern authors, (Heine) is the most bitterly anti-Germanic." The statement had been previously made that, if France had not existed, Heine would not have been Heine.<sup>24</sup>

The nineteenth century poets are possibly better represented than they were in the preceding period. Uhland is discussed in a long article reprinted from the *Quarterly Review*.<sup>25</sup> The poet is presented as "a contrast to a too general notion of a poet and a German poet. He could stir a nation without parading his individual agonies, and could contemplate more important and more patriotic matters than 'his own great wounded heart'. He could set forth in sweet and noble song thoughts which shall

<sup>21</sup> No. 894.

<sup>22</sup> No. 956.

<sup>23</sup> For Sears, see p. 27, note 10.

<sup>24</sup> No. 686.

<sup>25</sup> No. 913.

not perish, and poetry which can never pall upon a healthy taste, without dabbling in petty blasphemies, or flavoring his lines with atheistical innuendos; he in outspoken, unaffected strains could move men's hearts without embittering them, shocked no prejudice by parading impiety, and gained wide sympathy without instilling cynicism."<sup>26</sup> The poems are characterized as follows:—

“Romantic without sentimentality, terse without ruggedness, simple without silliness, his poetry was the essential reflex of his own noble, upright, full-hearted, and modest nature. We greatly doubt that he ever considered himself pre-eminently a *great* poet, but may be sure that he felt his poetic aims were always good, and his poetic execution always above the average.” His life was always pure; too pure, in the opinion of some, to enable him to produce the best of poetry. However, “healthy, sober, frank, and honest, the utterances of Uhland's muse commend themselves to all who value, instead of sneering at, such attributes; and at least no false feeling is excited by their perusal.”

Of Friedrich Rückert, a number of whose poems appeared in translation, Bayard Taylor says:<sup>27</sup> “The last of the grand old generation of German poets is dead. Within ten years Eichen-dorff, Heine, Uhland, have passed away; and now the death of Friedrich Rückert, the sole survivor of the minor gods who inhabited the higher slopes of the Weimar Olympus, closes the list of their names.”

Rückert was more Oriental than German, continues the article. “His birthplace is supposed to be Schweinfurt, but it is to be sought, in reality, somewhere on the banks of the Euphrates. His true contemporaries were Saadi and Hariri of Bosrah.” In conclusion, Taylor describes several visits to the venerable old poet, to whom he was bound by ties of cordial friendship.

Bodenstedt's *Tausend und ein Tag im Orient* was outlined by

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<sup>26</sup> Although no name is mentioned, there can be little doubt that Heine was in the mind of the critic when this comparison was made.

<sup>27</sup> No. 944.

W. R. Alger.<sup>28</sup> Schenkendorf, Geibel, and a large number of other less known poets are represented by translations.

An interesting article on *Hebel*, *The German Burns*, was contributed by Bayard Taylor.<sup>29</sup> His poems are praised as the natural expression of a simple people. In order to give the reader a correct conception of dialect poetry, Taylor translates a number of Hebel's verses into "the common, rude form of the English language, as it is spoken by the uneducated everywhere." This form—hardly the equivalent of a German dialect—is attained by using *-in'* for *-ing*, *ye* for *you*, *o'* for *of*, etc., and being careless about grammatical constructions. The effect is not very happy.

The novelists are receiving more attention. References to them are not yet very frequent, and names which one might expect, such as Scheffel, Keller, Raabe, and Spielhagen, do not often appear before the following period. However, those articles which we do find, show an intelligent appreciation of the work of the prominent German novelists, and a realization of the new spirit that is manifesting itself. The movement towards more realistic portrayal, especially of peasant life, is heartily commended.<sup>30</sup> Some of the authors who are to be freely discussed in the following period are coming into prominence. "The minute details of outer life" and the "evolution of inner life" are commended in a review of Auerbach's *Barfüssele*.<sup>31</sup> *On the Heights*, translated by Bunnëtt, Boston, 1868, is found to be above the comprehension of the ordinary novel-reader; it must be studied like *Hamlet* and *Faust*.<sup>32</sup> Attention is called to the fact that Auerbach "introduced, in a time of literary poverty, a wide range of new subjects for epical treatment:—the life of German peasants, etc."<sup>33</sup>

Ludwig's *Between Heaven and Earth* is outlined in a long re-

<sup>28</sup> No. 732. William Rounsiville Alger was born in Freetown, Mass., 1822. Graduated from the Harvard theological school; A. M., Harvard, 1852. Unitarian theologian, author.

<sup>29</sup> No. 856.

<sup>30</sup> Cf. the review of Jeremias Gotthelf, No. 911.

<sup>31</sup> No. 723.

<sup>32</sup> No. 1029.

<sup>33</sup> No. 702.

view taken from an English journal.<sup>34</sup> *Die Heiteretei*, according to the *Atlantic Monthly*,<sup>35</sup> contains "too much spreading out," but the characters are true and lifelike, while the psychological development is excellent. "It is refreshing to see that German literary taste is becoming more *realistic*, pure, and natural, turning its back on the romantic school of the French." Freytag's *Debit and Credit* shows "noble aspiration after civil freedom and popular education, profound insight into character, and a tone of cordial and human sympathy."<sup>36</sup> A. P. Peabody<sup>37</sup> says of the same novel:<sup>38</sup> "The story embraces a remarkable number of strongly drawn *dramatis personae*, and a great variety of exciting incident. The conversations are lively and natural; the descriptions of scenery, skillful and vivid; the narrative, well sustained and of unflagging interest; the moral tone, uniformly true and high. We have seldom read a tale more worthy to be read, and if this furnishes a fair criterion of the author's powers, he must take rank among the first novelists of the century."

The dramatists are almost entirely neglected. Hebbel does not appear at all, while Ludwig is mentioned only as a novelist. A translation of Gutzkow, *Uriel Acosta*, N. Y., 1860, is once reviewed, as follows: "It is not often that a five-act tragedy is readable; and a still greater rarity is to find it both readable and thoughtful. We have, however, both these qualities in '*Uriel Acosta*,' which possesses the additional novelty of being essentially Jewish."<sup>39</sup>

In general the years from 1853 to 1868 inclusive not only show a lagging interest in German literature, but also mark a transition in American journalistic criticism of the subject corresponding to the development of the literature itself. The preceding years were the period of the classic and romantic authors. Now the latter gradually disappear, to be eventually

<sup>34</sup> Nos. 773, 782.

<sup>35</sup> No. 702.

<sup>36</sup> No. 751.

<sup>37</sup> See p. 13, note 18.

<sup>38</sup> No. 767.

<sup>39</sup> No. 832.

replaced by the more modern novelists and short-story writers, who come into their own in the eighth decade. Goethe is the overshadowing figure in the whole discussion, the critics never growing weary of elaborating their views of his philosophy and of the moral qualities of his writings. Heine springs into prominence rather suddenly, partly on account of his political views, which became accessible through translations, and partly by his illness and lonely death in a Parisian tenement. Schiller is little discussed, despite the anniversary of 1859.

Throughout the latter half of the period, we find indications of interest in the rising school of novelists, an interest which is destined before long to become the most active agent in directing the attention of American readers to the literature of Germany.

#### THE PERIOD OF THE NOVEL (1869-1880)

A revival of interest in German literature is shown in 1869.<sup>1</sup> The sudden increase for this year is partly owing to the fact that the *New Eclectic* and *Appleton's Journal* printed a large number of short stories translated from the German; but, from now on, practically all the journals contained discussions of German authors and their works, which were becoming increasingly well-known, either through translations in book form or through the importing of the originals. During this entire period, the novelists tended to monopolize the interest of the journals at the expense of the lyrists and dramatists.

In considering the figures, it must be borne in mind that, at about this time, several journals inaugurated review departments, which contain only brief notices of new books. These swell the number of references without correspondingly increasing the actual amount of space devoted to German. The two highest figures, those for 1871 and 1877, are caused by the publication of long serial stories. However, even after making

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<sup>1</sup> Although 1868, shows a high figure in the statistical table (p. 10), it is not included in this period, as the increase over 1867 is due entirely to the fact that one long story appeared as a serial.



allowances for these facts, there is a considerable increase in space over the preceding period. German literature had become of such importance that several journals maintained regular correspondents, who kept the readers informed from month to month concerning the book trade of Germany.<sup>2</sup> The *Atlantic Monthly*, in 1871, assigned a separate heading in the index to German book reviews.

That this increase of interest was manifested not only in the journals, but in literary circles generally, is evident from a number of remarks by reviewers. J. G. Rosengarten,<sup>3</sup> in a discussion of *German Novels and Novelists*,<sup>4</sup> calls attention to the "growing interest in German language and literature." Another reviewer says, in a discussion of Gostwick and Harrison, *Outlines of German Literature*:<sup>5</sup> "With the present expansion of the study of German, a clear, vivid, compact compendium of German literature is one of the urgent necessities of teacher and scholar." Another journal<sup>6</sup> views the fact that "not only German protestantism, . . . but German philosophy and music, and German literature have become the vogue" with some alarm, as these have also been accompanied by "German fairs and Mühlbachs, as well as 'lager'." In the same volume<sup>7</sup> is found the following: "In the Teutonic miscellaneous writings of the present day we find nothing that seems to promise a renaissance."

However, these latter sentiments are not typical. More representative is an editorial on the study of German in the schools, which appeared in *Godey's Lady's Book and Magazine*.<sup>8</sup> After commenting on the efforts of Coleridge and Carlyle to make English-speaking people familiar with German thought, and on the "high ideal of Teutonic thoroughness and ability" set

<sup>2</sup> E. g., *Intern. Rev.; Lit. World*.

<sup>3</sup> Born in Philadelphia, 1835. Graduated from University of Pennsylvania, 1852. Studied in Heidelberg, 1857. Lawyer and author.

<sup>4</sup> No. 1246.

<sup>5</sup> No. 1376.

<sup>6</sup> *Nat. Quart. Rev.*, 22: 273 (1871). In art. on *National Characteristics of French and Germans*.

<sup>7</sup> No. 1232.

<sup>8</sup> No. 1462.

by the Prince Consort, and also on the prominence of Germany in world politics since the foundation of the empire, it continues: "We need hardly say that the literature has been found amply to repay the labor of the student. Within the last century there has been an outburst of productiveness in Germany, almost unexampled in national history. Before 1750 there was hardly any poetry or criticism extant in the language. Now there are twenty names—Schiller, Goethe, Herder, Wieland, Lessing, Heine, Uhland—of whom few would be willing to declare ignorance." Regarding the language, the editor writes: "[It is] preeminently the language of poetry. Nowhere in any tongue is there such a store of pure, simple, tender verse as in German. Home life and the aspects of nature are the especial subjects of celebration, and, however cumbersome and confused may be his prose, the German always becomes simple and direct in his poetry."

The reasons for this increased interest are not hard to find. The immigrants, who had been looked on with suspicion for some time after their arrival,<sup>9</sup> had proven that they were entitled to the respect and esteem of their fellow-citizens, and could, therefore, exert a powerful influence in favor of the culture with which they were most familiar. Their activity in the Civil War, in which they had almost unanimously supported the Federal cause, had been instrumental in winning the good will of all the North. Through their private German schools, they had spread much of their German culture among their neighbors. They provided excellent teachers for the American schools and colleges, and it was not long before they established their language on a firm footing as a regular part of the courses of study. In New York, German was made an optional study in 1854, and other cities gradually fell into line. At the opening of Cornell University, President Andrew D. White laid especial stress on the importance of the study of German.

While German was being firmly established in the curricula of American schools, an ever increasing number of students

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<sup>9</sup> See above, p. 24.

were crossing the Atlantic in order to work at the world-renowned German universities. Many of these returned to occupy chairs at the American colleges, and their influence on the spread of the knowledge of things German is incalculable.<sup>10</sup> Furthermore, America, not insensible to the advantages it had gained by the friendship of Prussia during the Civil War, sympathized with that country and with all Germany in the struggle with France in 1870. This cordial feeling necessarily had its reflex in the attitude towards all that was German, including its literature.

As a result of this increased study, a number of histories of German literature appeared in America, and received commendatory reviews in the journals. Among them were the following: E. P. Evans, *Abriss der deutschen Literaturgeschichte*, N. Y., 1869; Gostwick and Harrison, *Outlines of German Literature*, N. Y., 1873; H. Rosenstengel, *Handbuch der deutschen Literatur Europas und Amerikas*, Chicago, 1876; A. Lodermann, *Grundriss der Geschichte der deutschen Literatur*, Boston, 1877; Helen S. Conant, *A Primer of German Literature*, N. Y., 1878; J. K. Hosmer, *Short History of German Literature*, 2d edition, St. Louis, 1879; Bayard Taylor, *Studies in German Literature*, N. Y., 1879. Not only the American publications were reviewed, but also the works of German scholars, such as Hettner, Julian Schmidt, König, and Hillebrand.

The question might be asked why none of these reviews presented exhaustive discussions of German literature as a whole, such as appeared in the first half of the century. It is not due to apathy, otherwise such a large number of reviews would not have appeared at all. On the contrary, the absence of such full discussions should rather be regarded as an indication of an increased familiarity of the educated Americans with the general character of the literature of Germany, a familiarity which made it as unnecessary to print such articles

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<sup>10</sup> See Viereck, L., *German Instruction in American Schools. Report of the Commissioner of Education for 1900-1901*. Washington, 1902. p. 560 ff. Also the German edition of this work, *Zwei Jahrhunderte deutschen Unterrichts in d Ver. Staaten*. Braunschweig, Fr. Unweg. 1903.

as it would have been to print general discussions of English literature. An editor will admit nothing to the pages of his journal that does not promise to bring something new to his readers, while he will strive to have every question that is occupying the mind of the public discussed as fully and from as many points of view as possible. The fact that the reviewers confined themselves almost entirely to the book in question, instead of using it as an opportunity for branching out into a discussion of the whole subject does not indicate that such a discussion would be uninteresting, but rather shows that they felt safe in assuming a general knowledge of the subject on the part of their readers. Moreover, this increased familiarity of the American public made German literature too broad a subject to be treated in one, or even in a series of articles.

Owing to the resultant lack of articles on the subject as a whole, it is now no more possible to determine the attitude of the journals towards our subject than it would be to fix their attitude towards the literature of England or America. We are justified in assuming that German literature was known and appreciated, and now need attempt to discuss only the attitude towards individual authors and certain movements.

Klopstock is discussed in a long article reprinted from the *Cornhill Magazine*.<sup>11</sup> The essayist admits that his style is bombastic and the choice of material somewhat unfortunate; however, his works are of the utmost importance in the history of literature, as he "restored German art to life and liberty." Herder, in an essay by Karl Hillebrand,<sup>12</sup>—the most conspicuous contribution to the journals of the period, both as regards length and scholarship—is described as the source of that German intellectual supremacy which is generally admitted in the second half of the nineteenth century, and a long sketch of his life and development is given, emphasis being laid on the prominent part that he played in the eighteenth century struggle for individualism.

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<sup>11</sup> No. 1816.

<sup>12</sup> Nos. 1302, 1362.

Several publications on Lessing appeared during this period and called forth the customary reviews. In connection with the Frothingham translation, Boston, 1874, *Laocoon* was greeted as "one of the masterpieces of German criticism,"<sup>13</sup> and a standard by which art is even now to be judged.<sup>14</sup> Opinion on Sime's *Lessing*, Boston, 1877, was divided. The *Atlantic Monthly*<sup>15</sup> finds it not so good as the work of Lewes, while the *North American Review*<sup>16</sup> commends it; Lessing is highly praised, while the English are condemned as "insular" because they refused to recognize his importance.

Interest in Goethe never flags. Numerous American and European publications were reviewed, such as *The Story of Goethe's Life*, Boston, 1873, a condensation of Lewes, *Goethe*; Boyesen, *Goethe and Schiller*, N. Y., 1879; Calvert, *Goethe*, Boston and N. Y., 1872; and Bernays, *Der junge Goethe*, Leipzig, 1875. These reviews and articles will be discussed in another chapter; here it is sufficient to state that Goethe is not only recognized as a great poet and philosopher, as had been the case years before, but his character as a man is being freely praised. Even his relations to women, which had been the cause of so much offense in earlier years, are viewed in a different light, and "English prudery"<sup>17</sup> must bear the blame for the unfavorable attitude formerly held. The general discussions are characterized by a calmness of tone and a fairness of judgment that are sought in vain in the articles of former years. There is an almost total lack of that bitterness of feeling which often expressed itself in invective; on the other hand, the exuberant, almost unreasoning praise has also disappeared. In their place, we find an objective criticism which shows that the American students of Goethe have at last reached the point where they can discuss his works without being carried off their feet by either condemnation or admiration.

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<sup>13</sup> No. 1397.

<sup>14</sup> No. 1381.

<sup>15</sup> No. 1637.

<sup>16</sup> No. 1747.

<sup>17</sup> No. 1268.



*Faust*, which had been brought before the American people by the splendid translation of Taylor, Boston, 1871, is the only work of Goethe to be fully discussed. The one unfavorable opinion of the drama which was found, appeared near the close of the period in a review of Boyesen, *Goethe and Schiller*,<sup>18</sup> N. Y., 1879, in which the critic fails to see the point of Faust's labors in the cause of humanity. *Werther* had already been classed as a "forgotten novel" in the preceding period;<sup>19</sup> *Elective Affinities* is discussed incidentally in one article<sup>20</sup> and is mentioned occasionally in discussions of other works. *Hermann and Dorothea*, the "Evangeline of German Literature,"<sup>21</sup> was brought into some prominence by the Frothingham translation, Boston, 1870, and by the school edition of James M. Hart, N. Y., 1875; however, it was not discussed at length. Various book translations of Goethe's lyrics were recorded, and also Lichtenberger, *Etudes sur les poésies lyriques de Goethe*. A number of translations of short poems appeared, and a collection of *Maxims and Reflections*<sup>22</sup> was twice reprinted.

Schiller, who in the latter half of the century never attracted much attention among the journal contributors, does not now receive the proportion of space to which his importance entitles him. In a review of Gostwick and Harrison's *German Literature*,<sup>23</sup> he is portrayed as the representative of German national character. Several discussions of his life and works were reprinted from English journals.

There are comparatively few references to the Romantic School; these few, however, include three articles which, with Hillebrand's discussion of Herder,<sup>24</sup> represent the best essays on German literature in the American journals, during the years embraced in this dissertation:—namely the articles by Prof.

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<sup>18</sup> No. 1694.

<sup>19</sup> No. 867.

<sup>20</sup> No. 1533.

<sup>21</sup> *Harp. Mag.* protests against this title. No. 1136.

<sup>22</sup> Nos. 1512, 1534.

<sup>23</sup> No. 1355.

<sup>24</sup> See above, p. 38.

H. H. Boyesen,<sup>25</sup> which appeared in the *Atlantic Monthly* under the titles *Social Aspects of the Romantic School*,<sup>26</sup> *Literary Aspects of the Romantic School*,<sup>27</sup> and *Novalis and the Blue Flower*.<sup>28</sup> A discussion of these articles will be found in another chapter.<sup>29</sup>

Besides the article just mentioned, Novalis is represented by a large number of translations of *Spiritual Songs*, by George MacDonald.<sup>30</sup> Hoffman von Fallersleben is made the subject of a short article,<sup>31</sup> and Richter is occasionally quoted. Zschokke is practically forgotten.

Arndt is discussed in two long articles, both copied from foreign reviews.<sup>32</sup> They contain biographical sketches and selections from his works. The other poets of the War of Liberation do not appear.

Heine is even more fully discussed than in the preceding period. A number of new books were reviewed, such as Strodtmann, *Heine*, Berlin, 1867, and Karpeles, *Biographische Skizzen*, Berlin, 1872. Considerable attention was attracted by Stern, *Scintillations from the Prose Works of Heinrich Heine*, N. Y., 1873, and Fleischmann, *Prose Miscellanies from Heinrich Heine*, Phila., 1875. The latter called forth a denunciation of Heine's character in the *Literary World*,<sup>33</sup> while the opposite opinion was expressed by the *Bookbuyer* in a review of Stigand, *Life, Works, and Opinions of Heine*, London, 1875.<sup>34</sup> The general attitude towards Heine is similar to that towards Goethe in preceding years. Every critic is willing to admit that he ranks high as an artist, but the lessons to be learned

<sup>25</sup> H. H. Boyesen, author and educator. Born in Norway, 1848. Came to the United States, 1868. Professor of German at Cornell University, 1874-1880; Columbia University, 1880 till his death in 1895.

<sup>26</sup> No. 1456.

<sup>27</sup> No. 1507.

<sup>28</sup> No. 1458. These articles are reprinted in Boyesen, *Essays on German Literature*, 4th ed., N. Y., 1898. pp. 281 ff.

<sup>29</sup> See below, pp. 82 ff.

<sup>30</sup> No. 1371.

<sup>31</sup> No. 1383.

<sup>32</sup> Nos. 1128, 1224.

<sup>33</sup> No. 1469.

<sup>34</sup> No. 1509.

from his writings and the character of the man are open to serious doubt.

Börne was made the subject of a long article reprinted from *Fraser's Magazine*,<sup>35</sup> which presents a biographical sketch and discusses him as a fearless political writer. No important references to Gutzkow were found.

German lyric poetry retains its hold on the American people. Its beauty and force are attributed to two facts, as brought out in the reviews of the numerous anthologies of German poetry which appeared in this period. In the first place, German song represents the life of the people, and secondly, the language is peculiarly adapted to lyric writing. "These (songs) of Germany have come out of the heart of a people whose speech, like that of the Witch in *Thalaba*, is song. . . . The German language flows into rhythmic and rhyming order without effort. Our English is stiff and rigid, with its inevitable couplets, in comparison."<sup>36</sup> The ninth edition of the Baskerville translations, Phila., 1872, prompted the following remarks: "The differences between the languages make it exceedingly difficult to give a good English rendering of German poetry. The German is much more copious than the English, and contains a larger number of words whose meaning can be expressed in English in no other manner than by the use of several words for each, sometimes nearly whole sentences. . . . These characteristics render a metrical version into English, of German poetry a by no means easy task."<sup>37</sup>

An article on Uhland<sup>38</sup> presents an interesting attempt to classify the German poetry of the nineteenth century, as opposed to both the classical and the romantic. The author says in part: "Modern German and French writers have been classed as belonging to the classic and the romantic schools, and a fierce warfare has been waged between the adherents of the two. Uhland is generally placed in the list of the lat-

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<sup>35</sup> No. 1673.

<sup>36</sup> No. 1040. Cf. also No. 1207.

<sup>37</sup> No. 1298.

<sup>38</sup> No. 1157.

ter, whose Teutonic founder was F. Schlegel, among whose illustrious disciples were Novalis and Tieck. We prefer a wider classification which shall include many in both the former categories, and what seems to us a more significant designation—the Gothic school. This literature, like Gothic architecture, grew out of the needs of the people, and was chiefly the product of the prevailing religion. It is distinguished by a profusion of ornament, and a great variety of forms which were to some extent molded by classical taste. It lacks the severe simplicity of Grecian art; it is more gorgeous and better adapted to the tastes and wants of modern times. Gothic literature was partly the product of chivalry, or at least owes its origin to the same prevailing spirit, and possesses the romantic characteristics of that movement. Its early manifestations are exhibited in the ballad poetry of Great Britain and Germany. Walter Scott was one of the most illustrious examples of this school, Uhland was another."

Uhland is then represented as the best exponent of this class of poetry. His poems are characterized in part as follows: "The practical realist will complain of Uhland's songs that they have no sufficient groundwork. He seems not to sing of human passion from any considerable knowledge of its movements; at least he is not impelled by the overmastering spirit within him to seek relief in poetic expression. In this, as in all else that he wrote, Uhland makes his feelings subservient to his art. To him stormy, overwhelming passion and its manifestations were unartistic. Had Poe been acquainted with the writings of Uhland he would have been delighted with him." An exception, however, must be made of his patriotic songs, where love for his country breaks forth, and which are "worthy of a place with the fatherland lyrics of Arndt and Körner."

America, like England and Germany, was impressed by the mystic wisdom of the Orient in the years following the middle of the century, and the writings of Bodenstedt and Rückert were not overlooked. Bodenstedt had been made the subject

of a long article in the preceding period.<sup>39</sup> In 1869 Rückert was discussed by E. P. Evans.<sup>40</sup>

After warning against the fallacy of holding a great poet, the pioneer along a new line, responsible for the product of his imitators, Evans attempts to characterize Rückert's writings. The source of his inspiration is to be found in nature, which, in his earlier efforts, he peopled with elves, wood-nymphs, and water-sprites. "He has imparted new life and meaning to the forms of nature, by filling them with the precious substance of his mind; the luxuriance of his unparalleled diction has overgrown and beautified the whole face of things, like an ivy that mantles everything with its verdure, leaving no surface uncovered, no pinnacle unclimbed, no chink unpenetrated." He laid great stress on form. He was the most cosmopolitan of German poets, and was at home in all countries. As a neologist he surpasses Luther and is second only to Fischenhart. Attracted by the aphoristic wisdom of the East, he became the greatest didactic poet of modern times. With all his admiration for the poet, Evans is compelled to admit that his dramas are failures on account of their monotony and tediousness. The Brooks translation of the *Wisdom of the Brahmin* was once favorably reviewed,<sup>41</sup> and a considerable number of his poems were translated for the journals.

One might expect that a large number of the poems of Freiligrath, dealing, as so many of them do, with thrilling scenes in uncivilized lands, and rich in imagination, would be translated. This, however, was not the case: the poet was almost entirely neglected by American contributors, only one good discussion of his works being found in this period.<sup>42</sup> The reviewer finds that, while Freiligrath did not have a deep insight into hidden meanings, "he kept his eyes and ears open, and his poetic mind was busied in endeavoring to extract the

<sup>39</sup> See above, p. 31.

<sup>40</sup> No. 1090. Edward Payson Evans, born in Remsen, N. Y., 1833, A. B., University of Michigan, 1854. Professor of modern languages in University of Michigan, 1861-1870. Since 1884 he has lived in Germany, where he is connected with the *Allgemeine Zeitung* of Munich.

<sup>41</sup> No. 1529.

<sup>42</sup> No. 1232.



sweets from each circumstance that was offered to his observation. The result was that he saw much that others might have found unattractive, but that to him was full of poetic suggestion, and he did his best to exhibit the attractive phases of what came before him. He succeeded to a very considerable extent, and produced a volume of which the Germans are justly proud."

The German drama receives no more attention than it did in the preceding period, with the exception of Wagner's music-drama. Anzengruber suffered the fate that befell Hebbel and Ludwig. Freytag, whose novels, as will be seen later, were highly praised, is hardly ever mentioned as the author of *Die Journalisten*. The recognized drama of the period was so ephemeral that it could not make its way across the ocean, while the realistic school did not develop until after 1880. The German stage is once discussed,<sup>43</sup> and found ideal as compared with that of America, but the plays that were presented on it are not mentioned. Laube's *Das norddeutsche Theater* was reviewed,<sup>44</sup> but no opinion of German dramatic literature was expressed. Grillparzer was recognized in a short biographical note,<sup>45</sup> and the Frothingham translation of *Sappho*, Boston, 1876, was pronounced "intensely interesting from beginning to end."<sup>46</sup> Ludwig's *Shakespearestudien* were briefly reviewed, and praised as a sound manual of criticism. None of these articles and reviews express more than a passing interest in the subject. Wagner was freely discussed, and his theories were presented time and again. Practically all of the interest centers in his music, however, and thus is not a subject for discussion here.

Most popular of all German literature, though by no means always most intelligently judged, was the novel, both the *Roman* and the short story. Many critics denounced the German stories as "ponderous, tedious, and obscure,"<sup>47</sup> and some found

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<sup>43</sup> No. 1638.

<sup>44</sup> No. 1267.

<sup>45</sup> No. 1273.

<sup>46</sup> No. 1528.

<sup>47</sup> No. 1089.

the craze for translations from the German inexplicable;<sup>48</sup> but, despite these adverse criticisms, the American people were willing to read almost anything that had on its title page the magic words, "Translated from the German."

As is to be expected when a new literary species is being introduced, the opinions that found expression in the journals are many and conflicting, just as the novels discussed were good, bad, or indifferent. The minute psychological analysis and popular character of Ludwig and Auerbach had been praised before.<sup>49</sup> The *Eclectic Magazine* claims that "the Germans have undoubtedly furnished us the best novels of modern times, at least if we judge them as philosophical studies of human nature."<sup>50</sup> The *Southern Review*,<sup>51</sup> on the contrary, says that, as all marriages in Germany are made on a money basis, the Germans do not know what love is, and therefore all their novels are insincere. Another equally startling fact is recorded by *Littell's Living Age*.<sup>52</sup> A reviewer has discovered that the Germans have "no social language," and therefore nearly all German novels show "want of truth, unbearable affectation." If the day is to be saved at all, it will be by the work of dialect writers, such as Fritz Reuter. The *New Eclectic (Southern Magazine)*<sup>53</sup> sees in the psychological analysis only "wearisome flounderings in the profundities." The *Atlantic Monthly*, which is frequently inclined to take an unfavorable attitude towards German literature, maintains that "in original fiction Germany lingers behind the rest of Europe,"<sup>54</sup> comments on "the feeble condition of fiction in Germany,"<sup>55</sup> and pronounces Cramm, *Das Hausgesetz* "not absolutely bad when one considers what most German novels are."<sup>56</sup> While one reviewer finds that no German novelist seems to be entirely destitute of "inimitable passive

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<sup>48</sup> No. 1182.

<sup>49</sup> See above, p. 32.

<sup>50</sup> No. 1328.

<sup>51</sup> No. 1182.

<sup>52</sup> No. 1412; see below, p. 59.

<sup>53</sup> No. 1111.

<sup>54</sup> No. 1198.

<sup>55</sup> No. 1388.

<sup>56</sup> No. 1265.

charm,'<sup>57</sup> another says that few Germans have a "really charming style."<sup>58</sup>

One need not look far for the cause of this difference in opinion. Apart from the individual attitude of certain reviewers, based either on national prejudice, ignorance of the language, or honest conviction, it can be found in the novels themselves and in the quality of the translation. As soon as it was realized that it was financially profitable, numerous persons, regardless of their fitness for the task, set to work on such novels as struck their fancy. One can readily understand how a minute psychological study like Ludwig, *Zwischen Himmel und Erde*, or a delicate portrayal of sentiment like Storm, *Immensee* would suffer at the hands of an unskillful translator. Moreover, numerous translators, even if they did possess sufficient mastery of both English and German to produce a readable version, were sadly deficient in literary judgment; they wasted their efforts on novels which were at best mediocre in their original form, but became quite intolerable after suffering the loss which is invariably incident to a transference into another tongue.<sup>59</sup>

The best general discussion of the modern German novel, although somewhat unfavorable, appeared in the *National Quarterly Review*.<sup>60</sup> It is based on the original works,—not translations—of Spielhagen, Auerbach, Marlitt, Sunmarow, Hillern, and Werner. The attitude of the essayist is in brief as follows.

Various considerations helped to produce a distinctive modern

<sup>57</sup> No. 1429.

<sup>58</sup> No. 1695.

<sup>59</sup> Cf. the review of Gerstäcker, *How a Bride was won*, N. Y., 1869. No. 1052. After commenting on various indications of an increased interest in German literature, the reviewer continues: "The opinions of German literature which these things manifest, are in the main correct. It is a vast and rich storehouse, and several of the best novels of the day have been drawn from it; but this general impression is peculiarly liable to abuse.

"The public are prone to suppose that anything German must be good, and particularly so if it is deemed worthy of being translated into another tongue. Now, abstractly considered, this is very good logic, at least, it is very natural. But unfortunately it is a question with publishers of mere loss or gain and they are generally dependent upon the opinions of parties whose interest it is not to be too critical of the works which they suggest for translation. In this manner works get into market with a dignified *imprimatur*, which if written by an American we may safely say would never find a publisher."

<sup>60</sup> No. 1616.

school of German romance. First, the spirit of 1848, with the resultant exodus to America; again, the large number of sceptical works, such as those of Strauss, and the historical iconoclasts, with their allies, the philologists and comparative mythologists, "who have very effectually pulled up by the roots many of the old beliefs, while they have left the common people with their feet in the air, and nowhere a foot of solid ground on which to rest them." The Germans always have on their eastern boundary the spectacle of the Poles rising against their oppressors, and so are led to think of their own political liberties. The philosophical spirit is cultivated at their universities, and finally the marked sectarian differences result in a spirit of tolerance.

The German novelist strives to attain an object different from that of the novelist of other nations, continues the article. "The American aims mainly to affect public opinion; the English, to exhibit individual traits of character; the French excel in giving bright scenic descriptions of what exists, irrespective of results; but the German is pre-eminently the analyst of emotions. It is a full century since Goethe first cursed his countrymen with those two pernicious tales, *Elective Affinities* and the *Sorrows of Young Werther*, but the lapse of three generations has not sufficed for Germany to recover from that malarious influence,—the same ideas, mixed with new ingredients, . . . still flow through the writings of its most able modern novelists—notably Spielhagen."

Sentiment and practical things are mingled, as is shown when Werther falls in love with Charlotte while she is preparing bread and butter for the children's lunch. There is no sense of humor. The Germans are good landscape painters, but are deficient in presenting portraits. Women conceive and express a passion with wonderful rapidity, and discuss subjects that would not be tolerated for a moment in America. In conclusion, the authors named above are discussed individually.

This article is chosen as representative, despite its conclusions, which are more unfavorable than the average opinion expressed in the journals, because it summarizes in the first part

practically all ideas expressed in the reviews of individual authors as to the cause of the great development of the novel. The latter part voices the opinion of many critics. The other side will appear in the discussion of individual novelists in the following pages.

By far the most prominent of these is Berthold Auerbach, who had been before the American public for several decades. As early as 1851, a reviewer had predicted for him the popularity once held by Zschokke.<sup>61</sup> This forecast is abundantly verified in this period, as fully three times as much space was devoted to him as to any other German novelist. In fact, of all German authors, he is surpassed by Goethe alone in popularity among the Americans in this period.

The interest in Auerbach's personality is illustrated by a three page article, with cut, by Bayard Taylor.<sup>62</sup> T. S. Perry, who finds German fictitious literature as a whole "feeble," makes an exception of the author of the *Dorfgeschichten* in a careful review.<sup>63</sup> The article is of sufficient importance to warrant a closer examination.

"He has certain qualities of his own," writes Perry, "which are nowhere common; and these are conspicuous enough to give him a high place with much more important rivals. Perhaps the first thing the foreigner notices in studying Auerbach is that he is so truly a German; his books are full of the air of Germany; although he wisely keeps to but one of the various regions of that country which is in many ways full of broad and striking differences, he succeeds in representing a sort of life which is German and German alone. The sincerity and picturesqueness with which he accomplishes this outlying part of his task deserve warm praise. His simplicity is a quality which he does not derive from any foreign source; his homely pathos smacks of the soil; and the same may be said of his less attractive qualities,—of his moralizing at all seasons . . . of the undramatic setting of his stories, of his longwindedness.

<sup>61</sup> See above, p. 22.

<sup>62</sup> No. 1106. Taylor was born 1825 in Chester Co., Pa. Traveler, editor, author and diplomat. Died in Berlin, 1878.

<sup>63</sup> No. 1388.



“ . . . In all of them [his village stories] he draws very simple sketches of peasant life, not from the point of view of the peasants themselves, but from that of one who knows them both by experience and careful study, who is able to sympathize with them, who has at heart a great fondness for them, and who has devoted much time to observing their manner of life. . . . He fastens our attention on the people he is writing about, and we forget everything else, for after all the human soul is more entertaining to us than the laws of composition, or the artistic arrangement of a story. . . . His success is more remarkable when we consider with what disadvantages he loads his stories; the method of telling them is most awkward; events are intermingled most confusingly, here a step forward and here an episode about something that happened twenty years ago, with the incidents in anything but the compact, closely connected order of which most writers are fond. . . . With all their technical defects, however, these stories are in more essential matters very admirable; their faults are those due to exaggerated simplicity, and so are surer of pardon than if they arose from too great pretension.”

In Perry's opinion, Auerbach is at his best in the village stories, and not in his long novels, which discuss vague theories of social philosophy. *Villa Eden, or the Country House on the Rhine* is a “good representative of pretentious commonplace;” *On the Heights* is good as long as it deals with peasant life, but becomes unnatural as soon as this field is left. “Both this novel and *The Country House on the Rhine* are full of discussions of disconnected subjects which are unlike the simple truisms of the village stories, but yet without the charm of novelty. There is often a prosy philosophizing which no one can contradict, but which imposes on some readers by its intelligibility.”

“In fine,” is the conclusion, “Auerbach may be said to be a man with a sharp eye for observing what is said and done, with a strong tendency to add to the effect of what he observes by some sentimentality of his own. He has a very considerable sense of humor, but, strangely enough, without a perception

of the ridiculous to save him from this excessive sentimentality, and another frequent fault, excessive philosophizing. . . . Like many other writers he is at his best in his simplest work; the closer the view he gets of what he is describing, the deeper his pathos, the more agreeable his humor; he sometimes confuses himself by mysteries of his own making. If not one of the greatest novelists, he is an amiable and agreeable one."

Auerbach had been referred to as "the Dickens of Germany." *Harper's Magazine*<sup>64</sup> protests as follows: "Between the vivid paintings from nature of the English master and the abstruse metaphysics, scarcely concealed beneath the thin guise of a romance, of the German, there is the least possible similitude."

Discussions of individual works will be taken up as nearly as possible in the order in which they appeared in the journals. *The Professor's Lady*, *Barfüssele*, and *On the Heights* have already been mentioned.<sup>65</sup> In 1869 the Frothingham translation of *Edelweiss*, Boston, 1869, was reviewed and praised. In the same year, a translation of *Barfüssele* was printed in full.<sup>66</sup>

*Villa on the Rhine*, translated by Shackford, Boston, 1869, and by Taylor, N. Y., 1869, was frequently reviewed. One journal finds in it "comprehensive and consistent philosophy. . . . The leading characters whom Auerbach reverences in his heart of hearts, are Spinoza, Goethe, Franklin, and Theodore Parker. The American incidents and character, and *dénouement*, give abundant occasion for reference to the last two."<sup>67</sup> Another journal says: "It is an intensely German novel. It is in exact contrast to a French romance. The German is a philosopher, the Frenchman is a sensationalist. The German, under the guise of romance, writes philosophy, as witness Auerbach and Spielhagen."<sup>68</sup> The *Atlantic Monthly*<sup>69</sup> regards it as a "cumbersome ethical monstrosity."

*Waldfried*, translated by Simon Adler Stern, N. Y., 1874,

<sup>64</sup> No. 1138.

<sup>65</sup> See above, pp. 22, 32.

<sup>66</sup> No. 1108.

<sup>67</sup> No. 1159.

<sup>68</sup> No. 1059.

<sup>69</sup> No. 1698.

called forth conflicting views. The *Southern Magazine*<sup>70</sup> believes that Auerbach is beyond his depth in a "grand heroic work of the *Tendenz* species, in which the grandeur and glories of Prussia, and the splendid destinies of United Germany under the fatherly care of 'the great and glorious Emperor' and Bismark shall be fitly sung, in which he shall be political and psychological and military and patriotic and skeptical, shall be strong as Spielhagen and delicate as Erckmann-Chatrian." The *Literary World*<sup>71</sup> thinks it not so good as *On the Heights*, while the *Eclectic Magazine*<sup>72</sup> commends it as a "simple portrayal of human character" and a "pleasant book to read." *Harper's Magazine*<sup>73</sup> finds it suggestive of thought and sentiment. "The novel awakens not thought alone, but feeling also. But the feeling is born in the reader's own soul. It is not made for him or imposed upon him by the expression of the writer's feeling."

*On the Heights*, translated by Stern, N. Y., 1875, was pronounced a "masterpiece of modern fiction,"<sup>74</sup> "at once a large and exacting plan, and a worthy execution of it."<sup>75</sup> *Drei einzige Töchter* shows "the singular mixture of intelligence and simplicity which characterize all his work."<sup>76</sup> *Lorley and Reinhard* is, "like all of Auerbach's, the vehicle for the expression of some philosophy in very suggestive poetic forms. These little gems that glitter in every character, and that might almost be taken from their connection and brought together in a column of wise sayings without losing their significance or their beauty, form a chief charm of the book."<sup>77</sup> *Nach dreissig Jahren*, according to one journal,<sup>78</sup> is not very good, while another<sup>79</sup> is glad that in it Auerbach has gone back to his old style. *Landolin von Reutershofen*, "an example of his best

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<sup>70</sup> No. 1440.

<sup>71</sup> No. 1409.

<sup>72</sup> No. 1398.

<sup>73</sup> No. 1402.

<sup>74</sup> No. 1461.

<sup>75</sup> No. 1486.

<sup>76</sup> No. 1457.

<sup>77</sup> No. 1591.

<sup>78</sup> No. 1579.

<sup>79</sup> No. 1621.

work,"<sup>80</sup> which was translated by Annie B. Irish, N. Y., 1878, is "microscopic in its descriptions, and its analyses of character. Its interest is psychological, though its psychology is dramatically, not metaphysically represented."<sup>81</sup>

*The Forester*, N. Y., 1880, and *Brigitta*, N. Y., 1880, are only briefly reviewed.<sup>82</sup> The former shows "Auerbach at his best,"<sup>83</sup> while the latter is a quiet but touching story of German and Swiss rural and peasant life.<sup>84</sup>

During the eighth decade, numerous translations of Auerbach's short stories appeared in the journals. But his popularity is not destined to be permanent. In a group review of several novels, including *Der Forstmeister*, the opinion is expressed that Auerbach is growing tiresome.<sup>85</sup> As he published his last work in 1880, and died two years later, interest in him declines very rapidly, and he is soon replaced by other writers.

In marked contrast with the popularity of these novels, and the affection shown for their author, is the attitude towards Spielhagen, the "Walter Scott of Germany."<sup>86</sup> He was never very popular in the American journals, principally because the American critic could feel no sympathy with his marked revolutionary tendencies, which were almost universally considered subversive of law and order. He is "realistic and minute in his details, his characters are sharply defined and full of energy and originality, and his incidents novel and striking," remarks one reviewer, but the "tendency" in them is too evident.<sup>87</sup>

William Hand Browne,<sup>88</sup> in an article on *Spielhagen's Novels*,<sup>89</sup> attempts to show the underlying thought of the novel-

<sup>80</sup> No. 1698.

<sup>81</sup> No. 1650.

<sup>82</sup> *Lit. World*, in an editorial, applies the lesson taught by the *Forstmeister* to American conditions, and urges the establishment of an efficient forestry bureau. No. 1810.

<sup>83</sup> No. 1798.

<sup>84</sup> No. 1782.

<sup>85</sup> No. 1766.

<sup>86</sup> No. 1138.

<sup>87</sup> No. 1110.

<sup>88</sup> Born in Baltimore, 1828. Author, and for many years professor of English in Johns Hopkins University. Translator of Spielhagen's novels.

<sup>89</sup> No. 1181.

ist's work by a discussion of *Problematic Characters*, *Through Night to Light*, and *Hammer and Anvil*. Spielhagen, writes Browne, "shared the 'ideas' which agitated the student-class" in 1848; but, "while most of the young enthusiasts of that period discovered, when they came to take their places in social and civic life and undertake their share of the business of the world, that these sublime and alluring ideas were but beautiful impracticabilities, Spielhagen regarded them as vital, imperishable truths, great principles which would ultimately prevail and gloriously reorganize the society of the future. To promote this triumph, and rekindle the dying embers of enthusiasm among his former fellow-believers, he devoted his powers; and his first three stories are little more than dramatizations of these ideas, developed with philosophic gravity and tragic solemnity."

His "antipathy to hereditary rank and aristocracy" seems "almost to be intensified to personal hatred," his motto "seems not so much *à bas l'aristocratie*, as *à bas les aristocrates*." His "philosophical views seem to be a form of Pantheism, approaching even to Buddhism. The supremacy of duty is with him, as with Fichte, a leading moral motive. The abstract idea of 'Humanity' seems to be the object of his devotion, and his cultus is the liturgy of labor. His political views follow as a matter of course. He has unbounded faith in that vague abstraction called 'the people,' and in their collective capacity for self-government. . . . The abolition of all hereditary dignities, and the equalization of all social rights, together with the thorough organization of labor, if carried on in a spirit of disinterested philanthropy, will bring in the social millenium." The reviewer doubts the correctness of this philosophy, but adds: "Still we cannot refuse Spielhagen the respect due to honest enthusiasm and sincere zeal for the good, though they take the form of wild chimeras and impracticable dreams."

After this general discussion, *Problematic Characters* and *Through Night to Light* are discussed, and inconsistencies in them pointed out. "But though," continues Browne, "we find in these stories much that seems to us morbid, and some things



that deserve censure, we are compelled to admit that we have before us the work of an artist of no ordinary power. There is a dramatic skill in the situations, a firm analysis of character, and a free energy in the style which place him above the ordinary rank and file of sentimentalists and realists." These qualities are still better illustrated in *Hammer and Anvil*, in which one finds "bright sunshine, pure air, life-like characters, and a playful humor which hitherto we had never detected behind his tragic mask. There is a firm realism in the story which reminds us of Auerbach; but he has far greater breadth of handling than Auerbach, who is by nature a painter in miniature, and fails when he attempts a large canvas. . . . Here, too, we see the spirit of new Germany, the Germany of ports and navies, of railroads and factories; the Germany of energy and action which succeeds the old Germany of sentiment and philosophy."

Reviews of individual works are, on the whole, not favorable; their good qualities can not be denied, but the praise is always qualified. Either the political ideas are too radical, or the moral tone is too low. There are enough "stories of seduction, etc." in America without importing *Through Night to Light*.<sup>90</sup> *Problematic Characters*, translated by Prof. Schele de Vere, N. Y., 1869, shows "too much tendency,"<sup>91</sup> and is not as philosophical as Auerbach's work.<sup>92</sup> *Hammer and Anvil*, translated by William Hand Browne, N. Y., 1870, is favorably reviewed by *Harper's Magazine*.<sup>93</sup> The *Southern Review*<sup>94</sup> pronounces it an improvement on his former works, but still not very good. The *Atlantic Monthly* finds it "ponderous."<sup>95</sup> *The Hohensteins*, N. Y., 1870, according to *Harper's Magazine*,<sup>96</sup> is better than its predecessors. It is intensely democratic; but here and there is an outcropping of German infidelity, and of loose and destructive ideas of the marriage relation. Otherwise, remarks the re-

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<sup>90</sup> No. 1063.

<sup>91</sup> No. 1110.

<sup>92</sup> No. 1060.

<sup>93</sup> No. 1138.

<sup>94</sup> No. 1183.

<sup>95</sup> No. 1125.

<sup>96</sup> No. 1137.

viewer, it is healthy and entertaining. *What the Swallows Sang*, N. Y., 1873, is below his best romances.<sup>97</sup> *Ultimo* is reviewed at some length by H. H. Boyesen,<sup>98</sup> who concludes that German literature does not keep up with political progress. In a review of *Sturmfluth*, the remark is made<sup>99</sup> that the admiration once felt in this country for Spielhagen has disappeared. In the following years he is rarely mentioned.

A writer in the *National Quarterly Review*<sup>100</sup> attempts to account for the lack of popular appreciation of Spielhagen as follows: "With the appearance of *Problematische Naturen* and its sequel, *Durch Nacht zum Licht*, Spielhagen took his place, if not at the head, certainly as the peer of any romance writer in Germany. He might with much truth be called the psychological historian of his time, though his gallery of portraits would show striking omissions and deficiencies; and, if his readers have possibly been not so numerous as Auerbach's, it is simply because he deals with subjects and with mixed characters not so readily understood outside of the circle in which such people have lived and moved—namely, the transcendental."

Paul Heyse is more attractive. "Heyse has less poetical genius and less familiarity with peasant and rural life; he has not explored society with so sharp an eye as Spielhagen; but he has a happy, airy fancy, and pleasant descriptive powers."<sup>101</sup> Even the *Atlantic Monthly*<sup>102</sup> is forced to admit, though somewhat grudgingly, in a review of *Das Ding an sich*, that "Heyse has very delicate feeling, and he writes in a really charming style, which is what few German authors do." Another journal,<sup>103</sup> in a review of *Tales from the German of Paul Heyse*, N. Y., 1879, pronounces the author "a writer of real and unmistakable genius, who finds in the short story or tale the natural and most

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<sup>97</sup> No. 1319.

<sup>98</sup> No. 1476. For Boyesen, see p. 41, note 25.

<sup>99</sup> No. 1583.

<sup>100</sup> No. 1616.

<sup>101</sup> No. 1656.

<sup>102</sup> No. 1695.

<sup>103</sup> No. 1690.

effective medium of literary expression.” *Harper’s Magazine*<sup>104</sup> does not take so favorable an attitude. “Notwithstanding the gracefulness of their style, the four stories are the reverse of exhilarating,” because they are totally lacking in humor and vivacity. The same journal had, in a review of *In Paradise*, N. Y., 1878,<sup>105</sup> warned against his moral tone. A large number of Heyse’s stories appeared in translation, especially in *Appleton’s Journal*.

Freytag’s series, *Die Ahnen*, was somewhat disappointing to those who remembered *Soll und Haben*.<sup>106</sup> Mrs. Malcolm’s translation, *Ingo and Ingraban*, N. Y., 1873, was reviewed a number of times; almost all critics unite in saying that, while the series may be good history, it is poor fiction. “As a representative of the real life of that time, and of the processes by which the heathen were ‘converted’, it possesses a good deal of interest; but as a mere story, it is not attractive.”<sup>107</sup> A notable exception to this lack of appreciation is presented in two able discussions by Prof. Boyesen.<sup>108</sup> He shows how Freytag has ceased to be an exponent of “harmonious culture” as the “sole aim and object of life,” after the pattern of his predecessors, who “unduly extolled the easy, pleasure-loving existence of a petty nobility, whose wealth and political privileges had enabled it to cultivate the amenities of life;” he is now the “apostle of labor,” who chooses as his theme “the classes who, by dint of their labor, have become indispensable to the state,—merchants, teachers, journalists, tradesmen, etc.”

In *Our Forefathers*, writes Boyesen in the second article, Freytag breaks with the worn-out romantic traditions of Walter Scott and Willibald Alexis. With him the “historical novel takes a new departure; it throws all its doors and windows wide open, and lets in the fresh air and the clear light of heaven; it brushes off its traditional cobwebs, and chases away the owls and bats and other goblins of night which have housed in its

<sup>104</sup> No. 1704.

<sup>105</sup> No. 1652.

<sup>106</sup> See above, p. 33.

<sup>107</sup> No. 1347.

<sup>108</sup> Nos. 1420. 1477. For Boyesen, see p. 41, note 25.

deserted towers. It is the realism of the nineteenth century which has invaded the graveyard of the dead centuries, and the excavations, so far as they have proceeded, have enabled us to reconstruct, with delightful accuracy, many a picturesque bit of medieval life."

The first work of Ebers that attracted the attention of the American journals was *Homo Sum*, translated by Clara Bell in 1879. The Reverend Professor Franklin Carter<sup>109</sup> published a long outline of the plot, and welcomed it as the novel for which "the great German writers of the last century prepared the way; it surpasses all expectations, as the possibility of such a work had scarcely been foretold by their age."<sup>110</sup>

*The Sisters*, also translated by Miss Bell, N. Y., 1880, seems to the *Dial* of Chicago somewhat strained and unnatural at times.<sup>111</sup> Another journal remarks: "There is a heavy sweetness about them [Ebers' novels] like the overladen perfume of an oriental lily—which makes one prefer to have one at a time and the interval between any two considerable."<sup>112</sup> Of the Bell translation of *Uarda*, N. Y., 1880, the *National Quarterly Review*<sup>113</sup> says: "In the consistent development of their characters, Prof. Ebers is masterly, combining the artistic sensibility of a poet with the subtle analysis of a philosopher. His powers of description are magnificent, whether they be used in describing priestly pageants, religious ceremonies and customs, battle scenes, or the gentle passions of love and friendship." In the following years, Ebers was kept continually before the eyes of the journal readers.

The prose works of Fritz Reuter, Germany's great master of dialect, aroused much interest among the American journal contributors. *Littell's Living Age* published a number of translations of his works, including *Seed-Time and Harvest* [*Ut mine*

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<sup>109</sup> Franklin Carter. Born in Waterbury, Conn., in 1837. Professor of Latin and French at Williams College, 1865-1872. Professor of German at Yale, 1872-1881. President of Williams College, 1881.

<sup>110</sup> No. 1744.

<sup>111</sup> No. 1773.

<sup>112</sup> No. 1807.

<sup>113</sup> No. 1825.

*Stromtid*]<sup>114</sup> and *His Little Serene Highness* [*Dörchläuchting*].<sup>115</sup> The same journal reprinted from an English periodical<sup>116</sup> an article whose author sees in such "painters of real life" as Gotthelf, Keller, François, and Reuter the only means of rescuing German literature from the "want of truth" and "unbearable affectation" found in nearly all German novels and comedies, resulting from the lack of a "social language." T. S. Perry published a biographical sketch and literary appreciation of Reuter,<sup>117</sup> in which he emphasizes that writer's truthful pictures of peasants and villagers, and ascribes to him genuine humor, a quality which, according to the critic, is almost universally absent in German books. His fun is never artificial, and his pathos never melodramatic. "He was a writer without pretense, almost, indeed, without ambition; but while this limited the amount of his work, it improved the quality, by confining him to the simple record of the things he knew. He was nowhere ungenuine, his humor and pathos came from his heart, his simple vein of poetry he never learned from books. He never aimed very high; it was a very narrow corner of the world he undertook to write about, but he set that before us full of life and full of cheerfulness, and with its own beauty; a writer who has done this has succeeded."

Of the "blond romance" group of female novelists, as one reviewer characterizes them,<sup>118</sup> little need be said. For some years, their works were extremely popular, and several journals, especially the *Lakeside Monthly* and *Appleton's Journal*, exhausted their vocabulary in trying to find words to praise them sufficiently. The names of Louise Mühlbach, E. Marlitt (Eugenie John), and Elise Polko recur again and again in the seventies, in connection with reviews of book translations, or in translations that appeared in the journals themselves. The reviewers generally state that these novels contain splendidly sketched characters, are surpassed by nothing that ever appeared in the

<sup>114</sup> No. 1223.

<sup>115</sup> No. 1354.

<sup>116</sup> No. 1412.

<sup>117</sup> No. 1451.

<sup>118</sup> *At. Mo.* 25: 504 (1870).



field of fiction, and will be handed down to the ages as models of their class. A few citations will illustrate the attitude usually taken by their admirers.

"Since the days of the immortal Sir Walter Scott, and the advent of the Waverly novels, no writer of historical fiction has secured so high a niche in the temple of fame as has Louise Mühlbach. Her dozen historical novels are read by legions on both continents, and are destined to go down to future generations side by side with the Waverly novels."<sup>119</sup> Of Marlitt's *Second Wife*, the following is found: "We rarely encounter a novel that we can read with so much pleasure and can commend so unreservedly as this volume. It deserves to rank with the best work of modern continental novelists—even with that of Tourgénéieff himself, whose books it somewhat resembles in tone and spirit. It is a striking psychological essay, a masterly study of character, and at the same time a vivid and fascinating picture of life"<sup>120</sup>

In reading these expressions of opinion, one is involuntarily reminded of some of the characters in the novels reviewed. Either they are extremely good, absolutely flawless, or there is not a redeeming feature about them. As example of the latter attitude, the following can be quoted from a review of Mühlbach's works:<sup>121</sup>

"We shall not take the trouble to quote the titles of this infinite series of books. To judge from the volumes which we have examined, they are a heap of rubbish. They are of a high sensational order . . . As romances they are silly and melodramatic to the last degree. Regarded as histories, they are, to a great extent, dismal fabrications. . . . And yet these ridiculous stories, in which so many love-sighs, so many awful frowns, and a given number of ecstatic kisses, are mixed together in a sort of hash, seem to be widely read even among people who cannot be charged with a want of cultivation . . . It is a pity that the book market is not supplied with something better

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<sup>119</sup> No. 1069.

<sup>120</sup> No. 1410.

<sup>121</sup> No. 985.

in the way of light reading than these ineffably stupid, fantastic, interminable books, in which the passion is torn to tatters, and historical personages exhibited in caricature.”

The characteristics of this period may be briefly summarized as follows:

The comparatively slight attention paid by the journals to German literature from 1853 to 1868 did not mean that interest in it was dying out,—that the careful study made of the subject in the fifth decade was the result of a fad. Various causes had contributed to a decrease in the number of articles; when, in the course of time, these were removed, the old interest reappeared, though along new lines. The Classicists and Romanticists no longer predominate. Goethe, it is true, is again prominent, but does not overshadow all other German writers as he once did, while by far the greatest attention is paid to the novelists, as was natural in view of the development of literature in Germany itself.

In this connection, a peculiar fact is to be noted. It was not the political novelist of Germany, the man who undertook the task of presenting problems of social and political life and suggestions for their solution, who held the attention of the Americans, although our country was at that time face to face with the tremendous problems of the Period of Reconstruction following the close of the Civil War. This may be due to the fact that America had just had the horrors of internal strife brought home to it by a terrible object lesson. Moreover, the American undoubtedly turned from these problems, which were confronting him in daily life, to seek relief in the more restful portrayals of simple peasant life, as found in the works of Auerbach and Reuter.

The ephemeral works of Mühlbach and Marlitt, of course, found numerous admirers among the American reading public, but there was no lack of more discriminating critics who did not fail to see their faults and warn their readers against them.

## INDIVIDUAL AUTHORS AND MOVEMENTS

## LESSING

With the exception of the *Democratic Review*, which printed translations of *Minnia von Barnhelm* and *Emilia Galotti*,<sup>1</sup> the journals paid little attention to Lessing in the earlier years of the period under discussion. With one exception,<sup>2</sup> no critical articles appeared before the publication of Stahr's biography in 1866.

The first exhaustive essay on the great German critic appeared in the *National Quarterly Review*<sup>3</sup> under the title *Lessing and His Works*. The real revival of interest in the almost forgotten critic was, according to the *Atlantic Monthly*,<sup>4</sup> due to a thorough discussion of the activity of Lessing in a review of Stahr's *Lessing* by James Russell Lowell.<sup>5</sup> Lowell sees in Lessing not only a tremendous intellect and marvelous acuteness of perception, but also an unswerving adherence to the truth, steadfastness in misfortune, and sympathy towards his fellow-man. After an introductory discussion of the "average German mind," which, claims Lowell, possesses an "inability or disinclination to see a thing as it really is, unless it be a matter of science," and "finds its keenest pleasure in divining a profound significance in the most trifling things," and attributing to German literature a lack of grace and humor, the article continues: "Our respect for what Lessing was, and for what he did, is profound. In the history of literature it would be hard to find a man so stalwart, so kindly, so sincere, so capable of great ideas, whether in their influence on the intellect or the life, so unswervingly true to the truth, so free from the common weaknesses of his class. Since Luther, Germany has given birth

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<sup>1</sup> See above, p. 18.

<sup>2</sup> No. 23. Lewes portrays Lessing as the one German who has avoided the radical defects of German literature, namely: "want of purpose," "*Schwärmerci*," "cant and affectation of all kinds," "pandering . . . to morbid sensibility or irrational enthusiasm."

<sup>3</sup> No. 955.

<sup>4</sup> No. 992.

<sup>5</sup> No. 986. Lowell, born 1819 in Cambridge, Mass. Graduated from Harvard, 1838. Died 1891. Author.

to no such intellectual athlete,—to no son so German to the core. Greater poets she has had, but no greater writer, no nature more finely tempered. . . . The man Lessing, harassed and striving life-long, always poor and always helpful, with no patron but his own right-hand, the very shuttlecock of fortune, who saw ruin's plowshare drive through the hearth on which his first home-fire was hardly kindled, and who, through all, was faithful to himself, to his friend, to his duty, and to his ideal, is something more inspiring to us than the most glorious utterance of mere intellectual power. The figure of Goethe is grand, it is rightfully pre-eminent; it has something of the calm, and something of the coldness, of the immortals; but the Valhalla of German letters can show one form, in its simple manhood, statelier even than his." The greater portion of the essay is composed of a severe criticism of Stahr's biography, and a sketch of Lessing's life.

The works of no other German author were received with such universal and unqualified praise as were those of the great critic. *Nathan the Wise*, translated by Ellen M. Frothingham, N. Y., 1868, was reviewed a number of times. The best discussion, which appeared in the *North American Review*,<sup>6</sup> presents a rapid sketch of the activity of Lessing as the liberator of his countrymen in two respects. "The Germans owe an immense debt of gratitude to Lessing for their literary enfranchisement, no less than for their emancipation from theological traditions." The controversy which resulted in the writing of *Nathan the Wise* is recalled, and a good analysis of the drama is given, together with a discussion of Miss Frothingham's version.

*Laocoon*, also in the Frothingham translation, appeared in 1874. It had, up to this time, been practically unknown in America,<sup>7</sup> and was received by the journals with great enthusiasm. One of the many reviews will serve to illustrate the opinions expressed. "By the nearly unanimous consent of two generations of critics, Lessing's 'Laocoon' takes rank as the best single essay on art to be found in any literature. It lays down

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<sup>6</sup> No. 1020.

<sup>7</sup> No. 1408.

principles which subsequent criticism has often applied—which, in fact, have influenced to a greater or less degree all recent authoritative writers on art; but it still retains all the freshness of the fountain-head, and will be found not less full of suggestive thoughts for students of our day than it was for those who read it fresh from Lessing's pen. In closeness of reasoning, keenness of penetration, lucidity of statement, and felicity of style, it is rivaled by no other of the great philosopher's writings, and even those who dispute its definitions concede it a place among the masterpieces of German literature."<sup>8</sup>

No further articles appeared on Lessing during the years under discussion. Sime, *Life of Lessing*, Boston, 1877, was briefly reviewed, and opinions on the merit of the biography differed widely. But discussions confined themselves to the book in question, and did not extend to Lessing himself.

#### GOETHE.<sup>9</sup>

The discussions of Goethe have, in the first part of this period, practically the same characteristics as in the first half of the century.<sup>10</sup> All reviewers are agreed that his art is unrivaled, and that his works are permeated with deep philosophy. His importance in the development of human thought is generally conceded. His understanding of human nature, his power of analysis, his ability to portray what he has seen with absolute objectivity and accuracy, and to exhibit the working of the human mind like a scientist describing an experiment, without passion and almost without personal interest, seem to raise him above the ranks of mortals.

So much is recognized by all. But there is one point on which the critics are not agreed, and that is the moral influence of his life and philosophy. Until 1865, practically the whole Goethe discussion centers on the violation of accepted standards of morality in his own career, and the effect that the reading of his

<sup>8</sup> No. 1381.

<sup>9</sup> Cf. White, Horatio S., *Goethe in America* in *Goethe-Jahrbuch*, 5: 219.

<sup>10</sup> See Goodnight, p. 64 ff.



works may have on others. His opponents deliver bitter attacks on his relations to women, and the deteriorating influence of his writings on the religion and morals of his readers. His defenders try to pass over the question of his personal morality with a non-committal remark, or argue that he should be judged by his works, and not by his life. The argument is also made that, as a great genius differs from the ordinary man, he can not always be judged by the standards of every-day life. His works are an exact statement of truth; and truth, with whatever it may deal, say his defenders, is a greater teacher of morals than all preachers of sermons and givers of good counsel.

The prominence of the moral question is well illustrated in the review of Hedge, *Prose Writers in Germany*, referred to above.<sup>11</sup> Peabody devotes almost the whole Goethe section of his review to a discussion of this phase. He agrees entirely with the opinion of Hedge, who was a warm admirer of the great poet.

"We respect Goethe's ability," writes Peabody,<sup>12</sup> "yet he has exceedingly little power over our emotional nature. In reading him, we never find our critical judgment set aside by spontaneous admiration. And he seems to us rather a huge, complex, and many voiced or penned intellectual machine, than a man of like passions with ourselves. He appears to have committed moral suicide—to have torn out his heart in very boyhood," or he could not have deserted Friedericke as he did, and later calmly discuss the incident in his autobiography. "Yet,"—and this statement marks an important step forward in judging Goethe by his works rather than by his life alone—"no man had a keener intellectual perception of the Right than he, and we are inclined fully to accord with Mr. Hedge's estimate of his character and offices as a moral teacher." A long citation from Hedge follows, in which the critic outlines the difference between the moralist who depends for effect on an appeal to sentiment, and the man "who gives me light, who effects a permanent lodgment, in the mind, of some essential truth. The effective

<sup>11</sup> See p. 13.

<sup>12</sup> No. 188.

moralist is not the enthusiast, but the impartial and clear-seeing witness; not he who declaims most eloquently about the truth, but he who makes me see it, who gives me a clear intuition of a moral fact."

Considered from this point of view, continues Hedge, as quoted by the reviewer, Goethe is most truly a great moral teacher. He was not "overscrupulous in his way of life," but he was an indefatigable searcher after truth, "with whom to see was the first necessity of his nature; to state distinctly to himself and others what he saw, the next." Goethe's life was not blameless; "his wildest admirers have sought no place for him in the Christian Calendar;" still, not every charge against him should be believed. However,—and this is the crux of the whole argument,—"it is not . . . on the moral character of the man that any safe judgment as to the moral character of his writings can be based."

Four works of and about Goethe were seriously discussed in the journals: Parke Godwin's edition of *The Autobiography of Goethe; Truth and Poetry: From my Life*, N. Y., 1846; reprints of Carlyle's translation of *Wilhelm Meister's Apprenticeship and Travels*, Boston, 1851 and 1865; Lewes, *Life of Goethe*, Boston, 1856; and finally *Faust*, principally the translation by Bayard Taylor, published in 1871. *Elective Affinities*, which had been much read in the first half of the century, is discussed in only one article;<sup>13</sup> *The Sorrows of Werther*, which could once be found in every inn,<sup>14</sup> is now classified with the "forgotten novels."<sup>15</sup>

The principal characteristics touched on in the reviews of the *Autobiography* are Goethe's objectivity, which is felt to be almost a lack of sympathy, and his wonderful powers of analysis. Some critics find in it a dangerous philosophy, lack of religious feeling, and a monumental selfishness.<sup>16</sup>

<sup>13</sup> No. 1533.

<sup>14</sup> No. 658.

<sup>15</sup> No. 867.

<sup>16</sup> The most bitter arraignment was found in *American Whig Review* (No. 69). Goethe is compared with Voltaire as follows: "Voltaire, the designer and father of revolutions, the most terrible foe of superstition, the exemplar of liberty, advancing against all but God and the laws. Goethe, the friend and ap-

The *Southern Quarterly Review*<sup>17</sup> published a twenty-six page discussion of the *Autobiography*, emphasizing the great value of such personal histories, especially if the hero is a Goethe. In conclusion, the reviewer touches on an accusation which was very frequently made, namely:—lack of sympathy. "Goethe has been accused by many persons, and even by some German authors, of a certain coldness, a want of enthusiasm, an almost adamant hardness of character, and we must candidly confess that, while perusing his *Autobiography*, the same idea has crossed our mind more than once. In every thing he says and does, he seems a little too calm, too cold, too professional. There is no want of kindness, no want of fervor; but there seems a want of that softness, that tenderness, which enters more or less into the composition of most of us. But let us ask ourselves whether it may not be that it is his very greatness, his completeness, which *seems* to remove him from us. He touches everything so artistically, analyzes so calmly the various elements of human character, dissects, if we may use the expression, so skillfully, the varied attributes which enter into the composition of the human mind, that he seems not so much one of us, as a being acting in another sphere, and acting, as it were, professionally,—a being more to be admired than to be loved."

This, however, is only the first impression. "After much consideration, much earnest study of his character, and after gaining, as we trust, a clearer insight into the man, we have learned confidently to love as well as admire him; and the more

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prover of despotism, the inventor of new superstitions, more subtle and more heathenish, the exemplar of a court-bred insolence advancing itself even in youth to 'do without God.'" The *Autobiography* is characterized as follows: "We find it, in the translation, overrun, nay, thoroughly inspired with a kind of egotism that would not, perhaps, have grown up elsewhere than in a petty German principality; an egotism founded on the weak wonder of a circle of weakling scholars and esthetes. For a total absence of that charming element of autobiographies, the loss of self in age, country, and pursuits, it seems to be without its equal. For the art and elegance displayed in it we confess not the least respect. The world does not need to be informed that the author was the most skillful writer and one of the most powerful men of his time; all that yields no comfort; the question is, what mischief is he able to execute with all this skill? how many waters can he make turbid? how many springs of consolation can he dry up? In fine, we as much admire the skill as detest the spirit of this autobiography."

<sup>17</sup> No. 143.

we reflect upon these things, the more intimately we become acquainted with the great German poet, the more does a pleasant human sympathy establish itself between us, the more does our admiration warm and ripen into love.’’

Another review<sup>18</sup> is peculiarly interesting in that it presents the Goethe problem as it appeared to the critics of the time. In part, it is as follows: “In approaching a contemplation of this man, the two things that strike one are, first, the exceeding diversity of the opinions men, every way competent to judge, hold concerning him; and secondly, his singular impassiveness to the external influences of his age, and at the same time his singular fidelity to the deeper spirit of that age.

“The critics, both learned and small, are sorely puzzled what to make of Goethe, either as an author or as a man. That he has talent of a very high kind none of them deny; that he was able to influence his fellow-men in a way that few ever have done, is a fact of history which they are as little disposed to deny. But what troubles them is, to assign him his true place in the literary Olympus,—to measure the height of his throne, and to lay down the metes and bounds of his rightful jurisdiction. Was he a god, a demi-god, or only a well-dressed and specious-looking devil? Was he a poet in the true sense? Were his conceptions of art of the loftiest kind? Had he any meaning in those clear yet enigmatical—those transparent but most profound fifty volumes of his? And above all, what manner of man was he—a good man or a bad?—a Christian, or only a gigantic Heathen? Was he sensualist or pantheist, or atheist, or nothing at all?—behind his age or in advance of it?—the most immovable of conservatives or the deepest of radicals?—one who lived exclusively for his own selfish glory, or who had some touches of humanity in him? Was that majestic calmness the calmness of the dead marble statue, or of the serene sunny sky which embraces all in its warm bosom? And finally, what effect is the Goethean literature yet to have on the destiny of mankind or the world?

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<sup>18</sup> Nos. 22, 87.

"These are the questions which the critics to whom we have referred answer so variously. They have fought battles over his remains, with the vigor and ferocity of religious fanatics."

The reviewer then calls attention to the calmness with which the poet viewed all the tumultuous scenes that occurred during his life, and to the large number of great men whom he knew personally or by reputation, and expresses surprise that there are so few references to all these things in his writings.

"A character so singular in its position, and so variously judged of, is worthy of our study." Emerson is said to have spoken of Goethe as the "Writer;" the more correct view is that he was "*The Artist of His Age*." Under this aspect, "the contradictions of his career become plain; the riddles of his works are solved; the peculiar characteristics of his conduct as a man are justified. . . . He saw in the issues and tendencies of art, a universality and grandeur of development, which no man before him had ever seen so clearly, and no contemporary has so successfully embodied or expressed."

The first instalment of this article concludes with an attempt to define art, and advises the Americans to learn what it is by a perusal of Goethe. The second instalment gives an outline of the autobiography.

The hundredth anniversary of Goethe's birth attracted no especial attention in the American journals. Only one essay, which was twice reprinted from the *Edinburgh Review*,<sup>19</sup> is directly attributable to it. It discusses Goethe's life, philosophy, and influence in an unfavorable, though judicial tone.

*Wilhelm Meister's Apprenticeship and Travels*, Boston, 1851, called forth a greater conflict of opinions than did the *Autobiography*. The *Southern Quarterly Review*<sup>20</sup> gives the book enthusiastic praise, and advises the reader to pore over it. The best illustration of the attitude of the favorable reviewers is found in *Graham's Illustrated Magazine*.<sup>21</sup> In part, the review is as follows: "It is well known that this novel was the product

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<sup>19</sup> Nos. 262, 324.

<sup>20</sup> No. 426.

<sup>21</sup> No. 366.



of ten years of creative labor; that in it, Goethe gives us the result of his experience, and his philosophy of life; and that, in its reach of observation and characterization, it is unequalled by any other novel in the world. There are coarse incidents and characters which remind us that the genius of Goethe included that of Fielding; and there are others which seem to prove as clearly that the loftiest idealism and the most mystical religious sentiment were equally within the grasp of his imagination. . . . A work so essentially and vitally comprehensive, representing so large an amount of thought and observation, and so provokingly true to the laws which regulate actual life, is at first distasteful to the sensitive reader from its seeming heartlessness; and we have known enthusiastic young men who could not read the first volume without indulging in a little cursing and swearing. In truth, the work is so laden and overladen with thought, so replete with a wisdom which stimulates the mind by arousing its opposition, and the whole intent of the author is so rarely perceived on the first perusal, that it has to be read many times to be thoroughly appreciated."

The opposite view is held by the *Southern Literary Messenger*,<sup>22</sup> which devotes twelve pages to a warning against the iniquitous influence of *Wilhelm Meister*. After giving an outline of the philosophical system of Descartes, and exposing the errors of Spinoza, it analyzes the novel, coming to the following bitter conclusion: "To those who can see it in any other light than as a production of the highest talent prostituted to the narration of lascivious scenes and stories, of exquisite purity of style expended in licentious descriptions, of marvelous gifts of poetry and song, deliberately employed in undermining all that is honorable or holy amongst men—to such its frequent perusal may afford much pleasure, and its patient examination develop earnest features of beauty. To us it does not." A true appreciation of *Meister* was not evident until Carlyle's version was again reprinted in 1865.

There were several reviews of Goethe literature in the follow-

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<sup>22</sup> No. 424.

ing years, but nothing of importance until an American reprint of Lewes, *Life of Goethe*, Boston, 1856, revived the discussion of Goethe's morals. The sympathetic attitude of Lewes was a challenge which could not be ignored, and a number of reviewers repeat the warnings which had been called forth by the preceding books. Thomas B. Holcombe finds much exquisite poetry and deep insight into character in Goethe's writings,<sup>23</sup> "but the theology and morality, insinuated rather than taught, seemed to our old-fashioned notions, of a very dubious description. The *general impression* left by his writings . . . was unfavorable to religion and virtue, as these words were understood by Milton or Burke, Addison or Johnson." Two charges are preferred. The "poison of pantheistic infidelity is diffused through his works, dissolved in a menstruum of intoxicating poetry and attractive fiction, and his views of life are material and sensuous."

The most careful arraignment of Goethe was reprinted from the *Edinburgh Review*.<sup>24</sup> The reviewer can not agree with Lewes' estimate of the man, and proposes "to show how and wherein so great a poet as Goethe fell short of the proportion of truest greatness." To do this, it is necessary to "try him first by his actions, and next by the tendency of his writings; though indeed these are but different expressions of the same character and sentiments, and leave on our mind the same sense of mingled admiration and disappointment."

For the first count of the indictment, three points are selected, which can be explained by only one hypothesis, namely, a "systematic preference of his own pleasure, convenience, and ease to the most sacred interests and strongest claims of others." These points are the love for Friederike, his betrayal of the friendship of Kestner, and his position during the War of Liberation. His action in all these affairs was due, not to a conscious violation of his own sense of right, but to "a defective sense of moral obligation."

The most important charge against the tendency of his writings is that they are negative. No practical solutions are sug-

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<sup>23</sup> No. 697.

<sup>24</sup> No. 725.

gested. The truth is presented with all its serious problems, but more through a feeling of curiosity than through a real desire to help. A man of Goethe's position and ability should have done more. "With his wonderful insight, and his entire impartiality, he might have shown us what of the current morality was founded on prejudice and what on reason; while dispersing the mists and shadows of mere conventional restrictions or unreasoning asceticism, he might have brought out in full relief those immutable principles which will bear the test of the severest scrutiny, and upon which the happiness of the human race mainly depends."

The favorable reviews, which are about equal in number to those dissenting from the standpoint of Lewes, present nothing which had not been said before in connection with the *Autobiography* and *Wilhelm Meister*, and need, therefore, not be discussed in detail. They attempt to excuse Goethe's failings on the plea that he is an artist, and so is exempt from the control of ordinary conventions, or wish to exclude his private life from the Goethe question altogether.

A different spirit enters into the discussions at about the middle of the seventh decade. Goethe's works are more generally read and correspondingly better judged; the violent attacks cease, and the tone of bitterness is replaced by calm, unprejudiced judgment. E. Caro, *La philosophie de Goethe*, Paris, 1866, a work which, a few years before, would have precipitated a hot dispute, is subjected to a dispassionate criticism, in which exception is taken to the claim that Goethe was a Spinozist, and an attempt is made, in two articles reprinted from English sources, to prove that he is the highest type of an eclectic.<sup>25</sup>

<sup>25</sup> Nos. 964, 965. This is very nearly the same point of view as had been taken in an article entitled *Glimpses of Goethe*, reprinted from an English journal some years before. (No. 880.) In this article, Spinoza's influence is emphasized, but not made supreme. Incidentally, the author refers to the charge of coldness. It is not due, he says, to lack of sympathy, but rather to his pantheistic philosophy, which regarded all manifestations of nature, whether great or small, as traits of divinity, and therefore equally worthy of thought. "Looking at life from this point of view,—one which enabled him to reconcile all inconsistencies which, apparent to all others, seemed to him but the lights and shadows of a general unity,—we find him studying nature and life solely for the purposes to which they might be turned as objects of art and science."

A new edition of Carlyle's translation of *Wilhelm Meister*, Boston, 1865, was reviewed by H. James, Jr.<sup>26</sup> This discussion, together with the articles just mentioned, well illustrates the change in the attitude towards Goethe. Instead of warnings against his evil influence, we now find earnest recommendations to all thoughtful persons to read his works.

"We hope this republication," writes James, "may help to discredit the very general impression that *Wilhelm Meister* belongs to the great class of unreadables. The sooner this impression is effaced, the better for those who labor under it. To read *Wilhelm Meister* for the first time is an enviable and almost a unique sensation. Few other books, to use an expression which Goethe's admirers will understand, so steadily and gradually *dawn* upon the intelligence. In few other works is so profound a meaning enveloped in so common a form.

"Of plot there is in this book properly none. We have Goethe's own assertion that the work contains no central point. It contains, however, a central figure, that of the hero. By him, through him, the tale is unfolded. It consists of the various adventures of a burgher youth, who sets out on his journey through life in quest, to speak generally, of happiness,—that happiness which, as he is never weary of repeating, can be found only in the subject's perfect harmony with himself. This is certainly a noble idea. Whatever pernicious conclusions may be begotten upon it, let us freely admit that, at the outset, in its virginity, it is beautiful."

The characters represent life itself, instead of being "photographic heroes and heroines." "The bearing of *Wilhelm Meister* is eminently practical. It might almost be called a treatise on moral economy,—a work intended to show how the experience of life may least be wasted, and best be turned to account. This fact gives it a seriousness which is almost sublime. To Goethe, nothing was vague, nothing empty, nothing trivial,—we had almost said, nothing false. . . . We would therefore explicitly recommend its perusal to all such persons, especially young persons, as feel that it behooves them to attach

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<sup>26</sup> No. 943.

a meaning to life. Even if it settles nothing in their minds, it will be a most valuable experience to have read it. It is worth reading, if only to differ with it. If it is a priceless book to love, it is almost as important a one to hate; and whether there is more in it of truth or of error, it is at all events *great*."

The articles that appeared between this discussion and the reviews occasioned by the Taylor translation of *Faust* can be passed over without special mention, as they show nothing new in the attitude towards Goethe. Attention should, however, be called to an article by Prof. W. H. Wynn, which appeared in the *New Englander*.<sup>27</sup> In 1863, this journal could not print a commendation of *Faust* without appending a foot-note warning against the fallacy of the philosophy expressed in the drama.<sup>28</sup> Ten years later, the same journal publishes this eulogy of Goethe, "the poet of mankind, rather than of a particular people."

Of all the works of Goethe, none was of greater interest to Americans than *Faust*. Occasional mention was made of it in the sixth and seventh decades, including a long article by Henri de Coissy, *Goethe's Faust, a Tribute*,<sup>29</sup> the character of which is sufficiently indicated by the title. In 1863, the Brooks version was made the subject of a careful review by Mrs. C. B. Corson.<sup>30</sup> As this article shows an insight into the meaning of the drama which was found by the writer in no other contribution to the journals before this time, it deserves special mention. Mrs. Corson writes in part:

"In *Faust*, as handled by Goethe, we see *man*;—man striving upwards in spite of the manifold fetters that chain him to the earth. Vanity, ambition, innumerable errors through which he must wade to arrive at truth, necessarily mislead him in the labyrinths of this life. His whole existence is spent in searching for the right path, and he reaches old age, to die in sight of the cherished object of his life-long pursuit."

The characterization of Margaret is especially interesting.

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<sup>27</sup> No. 1360.

<sup>28</sup> See below, p. 75.

<sup>29</sup> No. 447.

<sup>30</sup> No. 898.



One would feel little sympathy with Faust, thinks Mrs. Corson, if Margaret were absolutely blameless. "But we are told that she was vain; that in secret she had already murmured over the domestic duties that had made her hands rough and confined her to humble work. Martha was her friend before she met Faust. It is true that her sense of propriety revolted at the audacious insolence of the seducer's first addresses, and she answered him accordingly. But we are told also that she cast a furtive glance at the comely adventurer, and thought him handsome and of good station. Thus does her ill-guarded innocence afford many assailable points to her adversary, and we may almost say that she met him half way."

This is also the first article of this period which attempts an intelligent analysis of Part II. The marsh which Faust wishes to drain is a symbol of the "ignorance, prejudice, superstition, oppression, that lies in the way of progress, and generates those flitting will-o'-the-wisps which dazzle only to mislead," but which is gradually yielding to the efforts of succeeding generations.

The effect of this discriminating article is largely undone by the editor, who, as he does not entirely agree with his contributor, adds a foot-note, in which he admits the truth of much that has been written, but is compelled to warn against the deadly fallacy of Faust's philosophy. Still, it is an encouraging sign of a coming true appreciation of the value of Goethe's work that such a journal as the *New Englander*, which is religious in tone, ventures to print an article that would have been rank heresy a few years before.

Universal interest in *Faust* was aroused by Bayard Taylor's masterly translation. The outlines and discussions of the drama, although almost without exception favorable, show no advance over the article by Mrs. Corson, and need not be entered into here. Possibly the best criticism is that by Franklin Carter,<sup>31</sup> who, in a group review of Faust literature, discusses thoroughly a number of critical works on the drama, showing throughout a sympathetic understanding of Goethe.<sup>32</sup>

<sup>31</sup> See p. 58, note 109.

<sup>32</sup> No. 1746.

The Taylor translation of *Faust* was the last important piece of Goethe literature published in America during the period under discussion, with the exception of Boyesen, *Goethe and Schiller*, N. Y., 1879. However, the poet is not forgotten, as the more important German publications were read with great interest. Besides reviews of these works, there were several articles which testify to an interest in the personality of Goethe, such as *Autumn Days in Weimar*, by Bayard Taylor;<sup>33</sup> *The Goethe House at Frankfort*, by A. S. Gibbs;<sup>34</sup> and *Weimar under Schiller and Goethe*, by H. Schutz Wilson.<sup>35</sup>

#### SCHILLER

The attention paid to Schiller by the American journals of the period under discussion is surprisingly slight. With the exception of a few critical and biographical articles, which will be discussed below, his name rarely appears excepting in connection with translations of ballads and lyrics.<sup>36</sup> This apparent lack of interest may be largely explained by the absence of any pronounced difference in opinion concerning him and his works; whenever they were discussed, they were liberally praised. In the case of such authors as Goethe and Heine, almost each article was a challenge to some one who held radically different views, and hastened to reply. No such reason existed in the case of Schiller, and the number of articles is correspondingly small.

In 1846 an article was reprinted from an English review<sup>37</sup> under the title, *Life and Writings of Schiller*, which, after an introduction defending German literature against the charges brought against it by its opponents, presents Schiller as "a writer who disputes with Goethe himself the throne of German

<sup>33</sup> No. 1450. See p. 49, note 62.

<sup>34</sup> No. 1493.

<sup>35</sup> No. 1607.

<sup>36</sup> There were, of course, numerous references to him in connection with Goethe, and in general discussions of German literature. As these treat Schiller only as a subject of secondary interest, they can not be regarded as showing special interest in him.

<sup>37</sup> No. 28.

imagination, but whose imaginative writings, with little more than one early well-known exception, are conducive to pure amusement or elevated instruction." A biographical sketch is given, and the *Robbers*, *Don Carlos*, and *Wallenstein* are discussed as representative works. The dramas produced after 1800 are merely mentioned in the critical portion of the article, but are represented in the translations, which are taken from *Don Carlos*, *Mary Stuart*, *The Maid of Orleans*, and *William Tell*.

During the sixth decade mention of Schiller is confined to short reviews of translations, and to a few brief biographical sketches. The numerous celebrations of the hundredth anniversary of the poet's birth might be expected to have brought his name prominently before the American public. However, no such effect is noticeable in the journals. Besides a few brief descriptions of the festivities in Europe, only one long article which may be attributed to the anniversary was found, the address by W. H. Furness, referred to above.<sup>38</sup> The speaker dwells especially on Schiller's earnestness of purpose. "In sincerity, in earnestness of meaning, in truthfulness, Schiller is second to none." No attempt at a critical analysis is made.<sup>39</sup>

The first thorough discussion of Schiller found in the years following the centennial appeared in 1863.<sup>40</sup> The reviewer begins with a comparison with Goethe. He writes in part: "What Shakespeare is in this country and in England, Schiller is in Germany. He is undoubtedly more popular among his countrymen than Goethe. Indeed, he is more read, if not more prized, everywhere. There is more human sympathy in his writings than in those of his illustrious fellow-countryman and friend, although the latter's are more artistic and more beautiful as creations than the former. . . . In this country, as well as in Germany, his name is invested with a certain degree of sacredness."

<sup>38</sup> See p. 28.

<sup>39</sup> This silence in the journals is in marked contrast to the active interest which Ellwood C. Parry takes for granted in America in the years immediately following the centennial. Cf. *German American Annals*, new series, 3: 366.

<sup>40</sup> No. 896.

As illustrative of the criticism of individual dramas, the following can be quoted from the same article.

"*Court Intrigue and Love*, *Don Carlos*, and *The Robbers* were highly successful. *Court Intrigue and Love* is marked by the general characteristics of the *Robbers*, so far as design and tendency are concerned. Rank and artificial civilization are attacked as fiercely in one as in the other; while humility of station and simplicity of manners are made the nurses of every virtue. There are no baser villains in any rank of life than Bök, [sic] Kalb, and Wurm; indeed, only those who entertain a very low opinion of human nature, would be willing to admit that any such exist at all in civilized life. But assuming that they are caricatures, as many respectable critics maintain, there is still sufficient in the piece to indicate the genius of the author."

As in other articles, the later dramas are almost ignored. "By far the most important part of the poet's life may be said to close at his marriage and his appointment to the professorship of history at Jena. . . . Schiller himself always regarded *Wallenstein* as his greatest work. Artistically considered, it is certainly his *chef d'oeuvre*; but it is equally certain that the production which exhibits most genius is the *Robbers*."

Schiller as an idealist is the theme of a portion of *Links in German Literature*, reprinted from *Tinsley's Magazine*.<sup>41</sup> "Schiller's endeavor to avoid all that is common and mean led him to the opposite extreme of ideal abstraction. His views of human life were lofty, but not comprehensive. If he did not despise, he neglected to study many common lowly realities. His poetry is therefore the antithesis of such poetry as was written by our English realist, George Crabbe. . . . Schiller looked around him, but more frequently upwards and onwards, as we see him in one of his portraits. He despised, or he defied, low realities, and boldly uttered his belief that, after the failures of which history is the record, men shall enjoy, first moral, then political and social freedom."

Another article in the same year, twice reprinted from an English review, discusses Schiller as one of "A Century of

<sup>41</sup> No. 1355.

Great Poets."<sup>42</sup> The opening paragraphs are devoted to a discussion of the friendship between Goethe and Schiller. In a comparison of the two, Schiller is made decidedly secondary. "Of the two, Goethe was so much the more remarkable that he can be considered and treated of alone, but of Schiller we can scarcely speak without bringing in the name of his greater, more splendid, and less lovable coadjutor. . . . The association, however, of these two great German minds does some injustice to the lesser greatness. We instinctively begin our estimate of Schiller by the profession that he has produced no *Faust*—a confession which is perfectly true, but highly unnecessary in respect to any other poet."

After this introduction, a comparison of the two poets is essential. "Schiller has nothing in him of the demigod; he stands firm upon mortal soil, where the motives, and wishes, and aspirations of common humanity have their full power. Even the visionary part of him is all human, Christian, natural; and when he touches upon the borders of the supernatural, as in those miraculous circumstances which surround his *Maid of Orleans*, it is still pure humanity and no fantastic archdemoniac inspiration which moves him. . . . Schiller stands upon no smiling grand elevation of superiority; he stands among the men and women whom he pictures, sympathizing with them, sometimes regarding them with that beautiful enthusiasm of the maker for the thing created, by which the poet abdicates his own sovereignty, and represents himself to himself as the mere portrait-painter of something God—not he—has made." In all his principal characters, he eliminates his own personality. "Schiller paints humankind without reference to himself, as Shakespeare did, throwing himself into characters different from his own, in which he can imagine a fashion of being perhaps greater than his own; whereas Goethe paints always a certain reflection of himself pre-eminent, and humankind only in relation to and contrast with that self somewhat discredited and insignificant in comparison."

The article concludes with a biographical sketch and a dis-

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<sup>42</sup> Nos. 1331, 1356.



cussion of his individual works. *The Robbers* is very fully analyzed; *Court Intrigue and Love* somewhat less, *Don Carlos* very briefly. *Wallenstein* is emphasized, while *The Maid of Orleans* is given a fair amount of space. *Tell* is passed over with the remark that, while it is "a fine, animated, and picturesque production, full of life and action, and with many passages of great poetical merit, . . . it fails in character, there being too much action and variety of scene for any consistent study of individual mind or heart."

It will be seen, from the articles just discussed, that the favorite method of approaching Schiller was by a comparison, or rather contrast with Goethe. The latter is almost superhuman in holding aloof from the great mass of humanity; the former is full of sympathy and fellow-feeling; Goethe is the sharp observer, who analyzes everything within his ken and paints an accurate portrait of what he has found, while Schiller is an idealist, who describes conditions, not as they are, but as he believes they will be in some happier period of the world's history; Goethe always introduces himself as the principal hero, while Schiller suppresses his personality, never thrusting himself on the reader. In regard to their relative importance, Goethe is considered the stronger personality, while Schiller is reduced almost to the rank of a dependent. It is also worthy of note that the dramas especially discussed are those of his youth and *Wallenstein*, while those written in the last five years of his life are always passed over with a few words.

#### THE ROMANTIC SCHOOL

The attitude of the American critics to the individual German romanticists was, as a rule, a cordial one; this feeling, however, did not extend to the Romantic School as a whole. It was apparently impossible for the average American to sympathize with a movement which was so far removed from all practical things, "never based on a natural foundation."<sup>43</sup> The usual attitude, somewhat exaggerated, is represented in a long dis-

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<sup>43</sup> No. 541.

cussion of Haym, *Die Romantische Schule*.<sup>44</sup> In the opening paragraphs of the review, Heine's position towards the Romantic School is outlined as follows. The movement is divided into two sections. Novalis, the "embodiment of 'magic idealism'—a kind of hypermysticism based on Schelling's philosophy of the absolute, in which thoughts are confounded with things, and all natural phenomena reduced to symbols of ideas," represents one side; E. Th. A. Hoffmann and his associates,—“common conjurors, (who) resembled the Arabian sorcerers, who, with all their supernaturalism, never lose their hold on terrestrial realities, control the forces of the physical world, and at will animate stones or petrify life,” represent the second. The two have a common basis. “The poetic effusions, in both cases, were the efflux and expression of a diseased imagination; just as the pearl is at once the symptom and the result of a morbid condition of the poor, suffering oyster.” The study of Romanticism is a subject for the pathologist rather than for the literary critic.

The reviewer, on the whole, agrees with the attitude of Heine as outlined. The Romantic School, although it resulted in much that is commendable, “was the product of a morbid and perverse spirit, in conflict with every healthy, progressive tendency of the age, and fully deserving the severity of Heine's sentence. . . . The disease of Romanticism consisted in excessive subjectiveness, intense egoism, and hyperidealism. Even the sweetest poems and most charming romances of this school are tainted by the infection, and betray their origin as products of an imagination that has outgrown its normal and healthy relations to the other faculties, and thereby destroyed all intellectual equilibrium and symmetry. They are like a *pâté de foie gras*, which is indeed a rare and dainty dish, but always presupposes a sick goose.”

After this condemnation of the school as a whole, the more prominent authors are discussed individually. Jean Paul was saved by his sense of humor; in Hölderlin, on the contrary, “all the demons of hypochondria took up their permanent

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<sup>44</sup> No. 1305.

abode." Novalis was, according to Schleiermacher, "the divine youth, too early fallen asleep, whose spirit transformed everything that it touched into poetry, and who unfolded in *Die Lehrlinge zu Saïs* and *Heinrich von Ofterdingen* the metaphysics of Romanticism." Fr. Schlegel's *Lucinde* is "only a too faithful and undisguised exemplification of those sophistries and casuistries of the imagination and the passions, which constituted the so-called *Künstlermoral*, in opposition to the 'decencies of our common prosaic life,' and which Heine [sic] had already glorified in his *Ardinghello*, and Tieck himself had preached through the mouth of Florestan in his *Franz Sternbald*."

In conclusion, the beneficent effects of Romanticism on the fine arts,—music, architecture, sculpture, and painting—are discussed.

By far the most scholarly treatment of the Romantic School is embraced in a series of three articles by Hjalmar H. Boyesen in the *Atlantic Monthly*.<sup>45</sup> The first, *Social Aspects of the Romantic School*,<sup>46</sup> opens with a discussion of the deterioration, under the leadership of Nicolai, of Lessing's endeavors in the cause of "enlightenment." It characterizes the Romantic School as a deliberate attempt to break away from all fetters that limited the free development of individuality; the restrictions placed by society on the relations of the sexes were especially attacked. The association of Friedrich Schlegel with Dorothea Veit, as represented in *Lucinde*, and the more innocent friendship between Schleiermacher and Henrietta Herz are cited as practical illustrations of their theories. The second essay, *Novalis and the Blue Flower*,<sup>47</sup> treats Novalis, and especially *Heinrich von Ofterdingen*, as the most complete interpretation of Romanticism. The third, *Literary Aspects of the Romantic School*,<sup>48</sup> discusses individual authors. Tieck may be called "a kind of Goethe in miniature;" not because he followed in Goethe's footsteps, but because he fulfilled in a different sphere a similar mission. He stands "in the Romantic camp as the *facile prin-*

<sup>45</sup> See above, p. 41.

<sup>46</sup> No. 1456.

<sup>47</sup> No. 1458.

<sup>48</sup> No. 1507.

*ceps*, as Goethe did among the classicists.” A thorough characterization of his writings follows. Wackenroder gave “the first impetus to that extravagant Madonna worship which, in connection with his medieval yearnings, at last assumed the phase of ‘artistic Catholicism,’ and ended with sending more than half of the prominent Romanticists to the bosom of the ‘only saving church’.” Schleiermacher “stands at the door of a temple of wondrous beauty; he opens the door; a solemn, sacred symphony fills the air with sweet, soul-stirring sound; a curtain is drawn aside, and behold, the old Sphinx. The riddle is still unsolved.”

A late edition of *Der gestiefelte Kater*, Stuttgart, 1845, was reviewed<sup>49</sup> with translations of selected passages. The estimation of the author is of interest: “Ludwig Tieck, the rival of the celebrated Goethe, as a critic, and, as is admitted on all hands, one of the finest minds and rarest scholars that his country, so fruitful in genius, has produced.” Several translations from Tieck appeared, and two critical articles.<sup>50</sup> Both of these represent the Romanticists as the outgrowth of the political troubles of the latter part of the eighteenth century, and as opponents of the Classical school, with Tieck as their leader. The latter’s abandonment of the Romantic School is noted in the announcement of his death, referred to in a previous chapter.<sup>51</sup>

The only good critical article on Novalis is the one by Prof. Boyesen already discussed.<sup>52</sup> A number of translations from his works, principally short poems, appeared from time to time in the journals. Among these are the following: *Christianity, or Europe*, by Rev. John Dalton;<sup>53</sup> three *Hymns to the Night*, prefaced by the extravagant remark: “One of the purest, freshest, most beautiful spirits that ever came out to enshrine itself in the flesh, in that great German land of beautiful spirits, was their Friedrich von Hardenberg, or, as he is more generally called, Novalis;”<sup>54</sup> and *Spiritual Songs*, translated by Geo. MacDonald.<sup>55</sup>

<sup>49</sup> No. 60.

<sup>50</sup> Nos. 580, 924.

<sup>51</sup> See above, p. 20.

<sup>52</sup> See above, p. 82.

<sup>53</sup> No. 186.

<sup>54</sup> No. 187.

<sup>55</sup> No. 1371.

An outline of Eichendorff, *Aus dem Leben eines Taugenichts*, with an eulogistic introduction, was contributed by Earle Bertie,<sup>56</sup> while the Leland translation, *Memoirs of a Good-for-Naught*, N. Y., 1866, suggests the remark that, while it might be a wonderful romance in German, "its poverty of wit and feeling and imagination is apparent when it is translated into pitiless English."<sup>57</sup> E. Th. A. Hoffmann, *Die Doppelgänger* was translated under the title *A Chapter of Errors*.<sup>58</sup> Fouqué is represented by a number of translations, but not reviewed.

The great popularity of Zschokke, which is shown by Hoskins<sup>59</sup> to have prevailed in the first half of the century, declined rapidly after 1850. In 1846 a short biographical sketch was twice reprinted from an English review,<sup>60</sup> and *Tales from the German of Heinrich Zschokke*, N. Y., 1846, were occasionally reviewed. One critic says: "As a writer of tales no author pleases us so well as Zschokke. There is about his stories a naturalness of incident and character that charms us beyond measure. We never read one of them that we do not feel conscious of being elevated by it to a higher and deeper love of humanity and truth."<sup>61</sup> Other brief reviews and several translations appeared from time to time, but the once venerated storyteller is practically forgotten after 1860.

By far the most popular of all members of the Romantic School was Richter, "the greatest German humorist."<sup>62</sup> A number of his short stories were translated, and many collections of quotations appeared under the title of *Aphorisms*, *Detached Thoughts*, *Pearls*, and *Brilliant*s. His works were also liberally reviewed.

*Walt and Vult, or the Twins*, translated from the *Flegeljahre*, Boston, 1846, was frequently reviewed. One critic finds Richter "a most difficult and complicated theme" on account of his

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<sup>56</sup> No. 1030.

<sup>57</sup> No. 945.

<sup>58</sup> No. 494.

<sup>59</sup> See above, p. 20, note 33.

<sup>60</sup> Nos. 26, 49.

<sup>61</sup> No. 43.

<sup>62</sup> Bayard Taylor. No. 842.



“complexity and perplexity,” due to the number of “collateral thoughts” with which his main theme is oppressed.<sup>63</sup> Another is impressed by his didactic purpose.<sup>64</sup>

In 1847 a long group review of three Richter books was reprinted from an English journal.<sup>65</sup> It is a sympathetic discussion of his works, appreciative of the vagaries of his fancy and the wittiness of his sarcasm, but regrets that at times his humor is a trifle broad for an English audience.

For a number of years, nothing of importance appeared, until W. R. Alger,<sup>66</sup> in 1863, published a discussion of *Titan*, translated by Brooks, Boston, 1862.<sup>67</sup>

Richter, observes Alger, is becoming more popular, although the “growing appreciation has been mostly limited to that small class of literary students who, combining insight with catholicity, are patient of difficulties and tolerant of faults when these are but the investiture and accompaniment of rare merits.” His faults, while they make it more difficult to understand him, are, after all, good ones: “extraordinary fertility,” “half-chaotic exuberance,” “transcendent richness and energy of . . . genius.” His works combine wealth of material, drawn from every conceivable source; wisdom in estimating the value of such material; health, in that the work strengthens and cheers the reader; skill in setting his thoughts in grace and beauty, in presenting his material in forms that delight the reader. In addition to these attributes common to all great writers, Richter has an unaffected, vigorous character, which bore him through many trials; love of nature; and a “boundless, yearning love of humanity,” which manifests itself in sympathy for all sufferers, and in “hyperborean, biting frosts and stings” for their oppressors.

His most distinctive trait, however, according to Alger, is his “unrivalled combination of serious earnestness and overpowering pathos with imaginative humor and comicality. He is at the

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<sup>63</sup> No. 44.

<sup>64</sup> No. 56.

<sup>65</sup> No. 101.

<sup>66</sup> See above, p. 32, note 28.

<sup>67</sup> No. 900.

same time a grave student and a satirist; a jocose philosopher and a devout humorist. He is as much at home in the sublime as in the ridiculous. He laughs and weeps, loves and adores, with the same rhapsodic sincerity. He is a three-headed, three-hearted giant, equipped with an equal perception of the droll and the dread, an equal feeling of the tender and the absurd, vibrating swiftly through all that lies between the extremes."

Considered purely from the artistic point of view, he is limited. "He has a gigantic creative power combined with a diminutive shaping power." This, however, applies only to his works when considered as a whole, for it is "often exact and faultless in details;" as a result, there are numerous maxims and incidental reflections. His moral influence, both the conscious teaching and the unconscious suggestion, is good, with the exception of occasional "mawkish and sickly" passages, the result of too tender feelings.

#### HEINE

In view of the fact that the members of Young Germany were at their strongest when our period opens, an active interest in them might be expected. This, however, is not the case. No article devoted exclusively to this school was found, and incidental references to it are almost invariably in an unfavorable tone. This is best illustrated in the introduction to an essay on Heine by W. W. Hurlbut.<sup>68</sup> After referring to the confusion resulting from the revolution of 1830, and the decline of literature dating from the death of Goethe at about the same time, the writer divides contemporaneous German literature into three classes: "Young Germany with sarcasm and gay railery," whose members were "very silly" and "whose productions were mostly of an effervescent nature;" the Rehabilitationists with "sound of drum and blowing of trumpets" under the leadership of Herwegh, and "that nobler band, who, neither trampling on the Past, nor scorning the Present, point to the Germany of the Future with genuine earnestness and hope," and who find their best representative in Freiligrath.

<sup>68</sup> No. 240.

With these three schools, continues Hurlbut, the name of Heine is connected. "Heine was the model, after whose perfection the *persifleurs* of Young Germany toiled in vain. He was a chief support of the fierce satirists of Halle; and in his last collection of poems . . . he came as near serious patriotic enthusiasm as was possible to his character."

The following discussion of Heine represents the attitude which was held, with comparatively slight variations, by the critics throughout the period. The *Reisebilder* and *Das Buch der Lieder* are almost invariably praised as the products of a true poetic spirit, while his political writings are criticized for their bitter personalities. His private life is, of course, unanimously condemned. Later articles make sympathetic reference to his long and painful illness. Hurlbut says in part:

"The most important of Heine's works, that on which . . . his fame must eventually rest, was also the first work of any consequence that he published. The *Reisebilder* is a collection of pictures drawn from the experiences and observations of the poet during his travels. Few works of the kind have even attained a success at once so immediate, so extensive, and so lasting as this charming book. To all readers of German in France, England, and America, its name, at least, is familiar; and it holds a high place among the literary favorites of all who are acquainted with it on more intimate terms. . . . Entire independence and freshness of thought and feeling, and the true poetic power of description and representation, these two seals of genius, are stamped upon the greater part of this book. A certain careless audacity, which, in his later and more evil days, Heine affected to a painful extent, is the very spirit of his movements in these travels. We know few books of the kind so thoroughly 'cleared of cant.'" An outline of the *Reisebilder*, with copious extracts in translation, follows.

*De l'Allemagne* is characterized as a "systematic attempt to discredit those authors and those opinions which he regarded as obstacles in the way of the great terrestrial kingdom that the propagandists wished to establish. Old German feeling, Romanticism, Anglicism, pietism, are riddled by his piercing arrows.

To call the book a literary history is absurd. The respectability of Gervinus and the religious enthusiasm of Horn refuse to occupy the same shelf with the *diablerie*, the raillery, the invective of this Parthian critic. But we have rarely met a more brilliant specimen of the 'Free Companion' in literature, than Heine as he appears in this case, sweeping remorselessly down upon Tieck, Schlegel, and their brethren, dealing fatal side thrusts at the solemn philosophers, riding full tilt against even the divine Goethe himself, and barely dropping his lance in time to avoid the crime of sacrilege."

*Atta Troll*, and *Deutschland, ein Wintermärchen* are condemned, because satire, dealing entirely with evil, and being purely negative, has no place in modern literature. But the *Buch der Lieder* and *Neue Gedichte* deserve the highest praise; only occasionally are they marred by Heine's characteristic skepticism. A number of poems are quoted to illustrate the exquisite lyric qualities.

With all his poetic gifts, there was a fatal element in Heine's character, the lack of the "*resolute heart of a man who knew what he would have*;" there was no "*resolute, determined adherence to a great and noble purpose*." For this reason he sacrificed forever his own peace and power and renown.

Some years later, after the revolution of 1848 had had its influence on political thought, and after his illness had attracted the attention of the literary world to the sick-room in Paris, the *Eclectic Magazine* reprinted from an English review<sup>69</sup> an article which claims that Heine, as a political writer, had lost caste since the revolution, but that his poems, as "*chips from the old block of the German 'Volkslied'*," were destined to hold permanent place in literature. *Littell's Living Age*, in a review of Leland's translation of *Pictures of Travel*, reprinted from the *Economist*,<sup>70</sup> characterizes him as a poet of wonderful powers, with all of a poet's qualities and faculties. These gifts, however, are spoiled by impiety and lack of reverence. The reviewer thinks it impossible to translate his works, and hopes

<sup>69</sup> No. 429.

<sup>70</sup> No. 623.

Leland will not waste any more time in his thankless task. *Knickerbocker*, on the contrary, finds this number of the translations all too small, and prints several extracts from it.<sup>71</sup>

In the following year, an essay by George Eliot, entitled *German Wit: Heinrich Heine*, was twice reprinted.<sup>72</sup> The author represents Heine as the great German humorist, for whom the world has hitherto waited in vain, defends him against all charges of unfairness and unjustifiable bitterness in his political writings, even condoning the attack on Börne after the latter's death. The opposite point of view is represented in a savage attack on Heine's personality,<sup>73</sup> the writer of which can not find one redeeming feature in his life or character. In part, the estimate is as follows:

“Whatever claims his poetry may assert on the admiration of the world, his personal character can never be arrayed in attractive colors. This is attempted in the volume before us,<sup>74</sup> but without success. We would not judge the susceptible nature of the poet by any harsh, Puritanic standard. We would not seek to bind the impulses of his wild and wayward genius by artificial rules. But, compared with any true ideal of humanity, Heine was not a man to command approval or love. The scoffing element in his nature was predominant over the suggestions of truth. Devoted to the worship of beauty, his life-plan left no place for the pursuit of good. He seems never to have recognized the presence of an ethical principle in the constitution of man. The voice of duty was never heard amidst the seductive melodies of his song. He was possessed, like many other men of genius, with a gigantic selfishness, but this was not tempered, as is often the case, by the innate kindness which, in some sense, supplies the want of conscience. Unscrupulous in the exercise of his wit, he made fewer friends than admirers, and his enemies were more than either. No one can say that he did not deserve his fate. His personality was one from which the heart

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<sup>71</sup> No. 618.

<sup>72</sup> Nos. 660, 676.

<sup>73</sup> No. 695.

<sup>74</sup> Meissner, Alfred. *Heinrich Heine*.



shrinks; his life, though impassioned, was grim and unloving; his death was lonely, without faith and without hope; his genius will consecrate his memory, but can never redeem his character.”

The well-known article of Matthew Arnold, originally published in the *Cornhill Magazine*, was reprinted in *Littell's Living Age*.<sup>75</sup> Here Heine is considered “the most important German successor and continuator of Goethe in Goethe’s most important line of activity—a soldier in the war of liberation of humanity.” The main current of Goethe’s exertions flows in Heine’s work; both fought the battle against Philistinism. It was a noble fight, but, nevertheless, Arnold is forced to conclude: “And what have we got from Heine? A half-result, for want of moral balance, of nobleness of soul and character.”

E. I. Sears<sup>76</sup> looks on the appearance of the *Reisebilder* as the beginning of a new era in German literature. No other descriptions of travel can compare with these in their lifelike character. But the praise bestowed on them is not without qualification. Brilliant and widely read they may be; but “it is the boldness and severity with which he attacks friend and foe alike that have contributed most to render the book famous, although there are many of those attacks which show that, if he was not utterly insensible to kindness, he had certainly but little gratitude; for he does not spare even his own teachers, those who not only gave him all the aid in their power to attain the success for which he was ambitious, but also exercised the influence of their friends in his behalf.”

There is indeed much in Heine that must be condemned, continues the reviewer, but time is softening the verdict of the literary world. His disappointments in his earlier years, the position of the Jew in political and social life, and, above all, his ill-health, serve to explain, if not to justify, his bitterness and invective. And, despite all his faults, his genius can not be denied. “As a man, his faults are indeed many and grave; but as a poet he is undoubtedly the best that Germany has produced

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<sup>75</sup> No. 894.

<sup>76</sup> No. 956. For Sears, see above, p. 27, note 10.

since Goethe's time; and what other country has produced his equal during the same period?"

Several other good criticisms of Heine appeared in the journals during the rest of the period under discussion, but the attitude remains practically the same as in the article just discussed. His tragic death removed much of the harshness from the criticism of his opponents, and, as time went on, the memory of the irregularities in his life faded away. *Reisebilder* and *Das Buch der Lieder* are recognized as poetic products of the highest order. His mistakes in life are attributed to various causes, and are being judged with increasing charity.<sup>77</sup> The summary of his works by A. Parker is fairly representative. He says in the conclusion of his article on Heine:<sup>78</sup>

"A negative judgment is not enough for a final estimate of Heinrich Heine. Much of his service to literature and to mankind was of a very positive character. As a man of letters, he created a prose style unequalled in clearness and brilliancy by anything previously known in German literature—Goethe's prose is ponderous in comparison—and its influence will be felt long after certain mannerisms have passed into oblivion. His wit is destined to immortality by reason of the serious purpose that underlies it. It has a spontaneity which no wit exercised merely for its own ends can ever have. Those who call Heine frivolous and a mocker, simply because he can jest at serious things, can only know him very superficially or else must be ignorant of the real part which humor has to play in the world. Perhaps there never was a writer who shook himself so free of all conventionalities of style. His very mannerisms—and his writings abound in them—have a spontaneity about them, and only become affectations in the innumerable imitations which cluster around all his literary productions. This is his service to literature: his service to posterity was as great. He did some goodly service in the 'War of liberation of humanity,' if in no other way, by setting

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<sup>77</sup> Cf. No. 1278, where Kate Hillard attributes his bitterness to a nervous disease that afflicted him from his earliest childhood, and eventually resulted in the illness that caused his death.

<sup>78</sup> No. 1789.

the example of a man who could speak unflinchingly for principles at a time when such utterance was not easy.”

### CONCLUSION

The results of this investigation of the attitude of the American journals towards German literature from 1846 to 1880 may be briefly summarized as follows:

The conflict of opinions as to the possibility or advisability of admitting German literature into America on a par with other literatures came to a close at about the middle of the century. The inclination of the Germans to indulge in philosophic speculations that were considered either as incomprehensible or as leading to moral and religious heterodoxy was found to be less great than at first apprehended. The impression of apparently unintelligible, wearisome details of characterization and of dull, prosy style, which many American students had gained, was attributed to a lack of knowledge of the language on the part of the reader, or to unsatisfactory translations, rather than to faults inherent in the original, and disappeared on a more intelligent study. The conviction gained ground that the authors of Germany, possibly more than those of any other foreign country, could teach the Americans much that was not only intrinsically valuable, but that would be of great benefit in helping build up the newly developing native literature. As it would be folly for a young nation to close its ears to the teachings of an older people, it was the duty of American scholars to assist in gaining access to the great storehouse of knowledge and inspiration which was at their doors.

Goethe was better understood as the years passed; much of what had seemed to be immoral and anti-religious in his writings was found to be a doctrine of higher liberty for all mankind. Parke Godwin's edition of *Dichtung und Wahrheit*, Carlyle's version of *Wilhelm Meister*, and the various versions of *Faust* were studied, and led to an ever increasing interest in the life and works of their author. Schiller, on the contrary, whose best known drama

has for its theme the struggle for political liberty, and the centenary of whose birth aroused great enthusiasm in his native country, was strangely neglected by the American journals.

Interest in individual members of the Romantic School was marked during the earlier years covered by this investigation, but disappeared almost entirely before the close of the period. The little attention paid to the poets of the War of Liberation is as difficult to account for as is the neglect of *Wilhelm Tell*. Of Young Germany, Heine is the only prominent author. The attitude towards him is practically the same as that towards Goethe in the first part of the century. His literary ability is undisputed; his moral tone, which had at first been severely condemned, finding scarcely a single champion, is receiving milder judgment.

There is, throughout the period, a warm undercurrent of feeling for the lyric poets of Germany, of whom Uhland is considered the best exponent. This feeling shows itself on the surface only occasionally in discussions, but its existence is always evidenced by the appearance of translations.

In the last decade of the period, the great production of novels absorbed the interest in German literature to such a degree that almost all other authors excepting Goethe were practically excluded. Opinions naturally varied at first, but finally it was generally conceded that the realistic portrayals of every-day life and the minute soul-analysis, as well as the fearless discussions of political and social problems, were worthy of attention. The judgment of the journals was, on the whole, good. For, while considerable attention was paid to the ephemeral novel, most of the serious discussion is directed to such authors as Auerbach, Spielhagen, Freytag, and Reuter. However, we must not overlook the fact that no mention is made of the most artistic spirits, such as Storm and Keller, whose works were also slow in gaining recognition in Germany.

The drama—now considered artistically the greatest of the productions of the second and third quarters of the nineteenth century—is practically unknown to American periodicals. Grillparzer, Ludwig, and more especially Hebbel, were treated with too

much indifference and disdain in their native land to find much consideration in any foreign country.

A general characteristic of all the discussions is the emphasis laid on the ethical side of German literary productions as opposed to the esthetic. To be sure, we often meet in the journals warm praise of the artistic elements, but there is an almost total lack of incisive criticism from this point of view. The subjects that attract the American critic are of another kind. The moral character of the author and of the incidents portrayed, the question whether the philosophy inspiring the production is a healthy one, and the effect that the study of the work will have on the mind of the reader,—in other words, the good that is to be gained from the knowledge of the literature—these are the matters of prime importance.

Examination of the most important journals of the last two decades of the nineteenth century shows that the number of references in periodicals of a more general character decreases slightly. This, however, can not be taken as indicating diminished interest in German literature. Until the eighth decade, literary critics were confined almost entirely to the general magazines for the publication of their articles. After 1880, specifically literary journals were founded. Moreover, in the latter part of the century, German literature was studied to such an extent in America that book publications on the subject began to appear. Reference to a number of these has already been made.<sup>1</sup> In the succeeding years, additions were made to this list. While, therefore, a study of the journals for the first eight decades of the nineteenth century presents a comprehensive view of the attitude of the American critics to German literature during that time, these book publications, as well as the literary periodicals, must be taken as the basis of a history of literary criticism in the closing decades of the century.

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<sup>1</sup> See above, p. 37.



## LIST A

## CHRONOLOGICAL LIST OF REFERENCES

In the preparation of this bibliography, only those titles were included which bear directly on German literature in its narrower sense. Articles dealing with theology and history were excluded, as were also announcements of books which contain no expression of opinion, and brief personal notes which do not assist in giving an insight into the attitude towards the subject of the item. The writer felt that these could safely be omitted, as the value of such notices is only to testify to an interest in German literature, without indicating the trend of that interest. While this is important in dealing with the earlier part of the century, the number of references which remain after eliminating these short notes is abundant testimony to the fact that such interest was very strong in the second half of the century, and their insertion would only needlessly increase the length of the list.

For the sake of brevity and convenience in reference, no attempt has been made to reproduce the exact titles of books as found in the journals, only so much being given as is necessary to identify the title of the work discussed. In cases where a large number of unimportant book-titles are gathered into one group review, and only a few words are devoted to each book, the general heading alone is given. The attempt has been made to give a very brief characterization of all articles of importance. In the case of each article which has been discussed in the historical portion of the dissertation, reference is made to the page on which it is considered. The German titles of translations have been added in a few instances, but no attempt has been made to carry this out systematically. The length of translations of well-known selections has not been indicated, as they naturally coincide with the German originals in this respect.

In searching for material, the tables of contents were depended on whenever they seemed reliable. When such was not the case, the volume was examined page by page. Thus it may be assumed

that every item of importance was found, although presumably small notices and translations of short poems were overlooked in some cases.

The arrangement of the journals in each year is alphabetic, while the individual references are arranged according to the volume and page of the journal.<sup>1</sup>

## 1846.

## AMERICAN WHIG REVIEW.

1. III: 159.—*Schiller, The Vastness of the Universe*. [*Die Grösse der Welt*]. Tr. by Nosmetipsi.
2. III: 224.—*Carlyle, Life of Schiller*. Rev. (1 col.)
3. III: 319.—*The Attraction of Sympathy, or Law of Love*. A free version of Schiller, *Fantasie an Laura*. By Nosmetipsi.
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## SARTAIN'S UNION MAGAZINE OF LITERATURE AND ART.

477. X: 69.—*Uhland, The Minstrel's Curse*. Tr. by W. H. Furness, D. D.  
 478. X: 225, 304.—*August Schrader, The Gray Lady*. Tr. by Florence Arden.  
 479. X: 240.—*Uhland, The Blind King*. Tr. by Edward Roth.  
 480. XI: 58.—*A Wreath of German Ballads*. By Charles G. Leland. *Das Hildebrandslied; Schlippenbach, Far from Home; Die Nonne* [with music]; *Chimmt a Vogerl geflogen; For fifteen Pence; Heinz von Stein; Schlippenbach, A Shilling and a Farthing* [with music]; *Bavarian Beggar's Song; Grad' aus dem Wirtshaus; Ich nehm mein Gläschen in die Hand; German Student Song* [with music]; *Where would I be; The Gardener and the Weed; Hunter's Song; Eichendorff, The Broken Ring* [with music]; *Forest Love* [with music].  
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 500. II: 149.—*Wilhelm Müller, Vineta*. Tr. by Beach-bird.  
 501. II: 187.—*Spindler, All Soul's Day*. Tr.  
 502. II: 279.—*Engel, Tact*. Tr.  
 503. II: 317.—*Gutzkow*. [News item.] (1 col.)

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## CHRISTIAN EXAMINER.

504. LV: 231.—*German Lyrics*. Refer.: Brooks. *German Lyrics*. [With specimens.] By N. L. Frothingham. (13 pp.)

## ECLECTIC MAGAZINE.

505. XXVIII: 313.—*Schiller*. Repr. from *Biographical Mag.* (14 pp.)  
 506. XXVIII: 576.—*Gervinus*. [News note.] (15 ll.)  
 507. XXVIII: 576.—*Gutzkow, Auerbach*. [News note.] (30 ll.)

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508. XXIX: 531.—*Old German Story Books*. Repr. from *Brit. Quart. Rev.* (12 pp.)  
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 512. XLVII: 128.—*Uhland, The Chapel*. Tr. by Ellen Warburton.

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513. VI: 344.—*Captain Bart and the Sea Fox*. Tr. from the German by E. Robinson. (3 pp.)  
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 524. XLII: 373.—*The Last Song*. From the German.

## LITERARY GEM.

525. I: 8, 56.—*The Mysterious Compact*. From the German.  
 526. I: 170.—Same as No. 352.

## LITERARY WORLD. NEW YORK.

527. XII: 189.—*Anastasius Grün, The Buckskin Breeches*. Tr. by J. H.  
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 532. XII: 494.—*Brooks, German Lyrics*. Rev. (2 pp.)  
 533. XIII: 214.—*Anastasius Grün, The Land of Liberty*. Tr. by C. T. B[rooks].  
 534. XIII: 313.—*Thackeray, The Sorrows of Werther*.  
 535. XIII: 314.—*Geibel, Evening in Venice*. Tr. by W. W. C.

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 586. I: 118.—*Heine, A Monarch is the Shepherd Boy*. Tr. by J. M. B.

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607. XXII: 202.—*Schiller's Son*. Repr. from *N. Y. Evening Post*. [News item.] (1 col.)

## 1855

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## 1856

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649. LX: 317.—*Washington and Goethe.* By C. A. B. (9 pp.)

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 657. I: 392.—*Horae Germanicae.* Rev. [With trans.] (1 col.)

## DEMOCRATIC REVIEW.

658. XXXVII: 157.—*Lewes, Life and Works of Goethe.* Rev. (3 pp.)

## ECLECTIC MAGAZINE.

659. XXXVII: 200.—*Lewes, Life and Works of Goethe.* Rev. Repr. from *Fraser's Mag.* [Condemns Goethe's immorality; critical disc. of his works.] (7 pp.)  
 660. XXXVII: 316.—*German Wit: Heinrich Heine.* By George Eliot. Repr. from *Westm. Rev.* [Biog.; Critical. See p. 89. Repr. in *Eliot, Essays*, N. Y. 1884, p. 65 ff.] (12 pp.)

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671. XLVII: 187.—Lewes, *Life and Works of Goethe*. Rev. (1 p.)

## LITTELL'S LIVING AGE.

672. XLVIII: 91.—Lewes, *Life and Works of Goethe*. Rev. Repr. from *Spectator*. (4 pp.)  
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 676. XLVIII: 513.—Same as No. 660.  
 677. XLIX: 178.—*Death of Heinrich Heine*. Repr. from *Athenaeum*. (1 col.)  
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## NATIONAL MAGAZINE.

681. VIII: 253.—Theremin, *The Awakening*. Tr. (5 pp.)  
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 683. IX: 65.—Putlitz, *The Poppy*. Tr. (3 pp.)  
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## NORTH AMERICAN REVIEW.

685. LXXXII: 564.—Lewes, *Life and Works of Goethe*. Rev. by F. H. Hedge. (4 pp.)  
 686. LXXXIII: 287.—Heine, *Lutèce*. Rev. by Cmtsse. de Bury. (30 pp.)



## PANORAMA OF LIFE AND LITERATURE.

687. II: 332.—Same as No. 672.  
 688. II: 457.—Same as No. 673.  
 689. II: 467.—Same as No. 674.  
 690. III: 48.—Same as No. 678.  
 691. III: 48.—*Professor Schlafhaube*. By Charles Mackay. (1 col.)  
 692. III: 569.—Same as No. 677.

## PUTNAM'S MAGAZINE.

693. VII: 104.—*Lewes, Life and Works of Goethe*. Rev. (1 p.)  
 694. VII: 192.—*Lewes, Life and Works of Goethe*. Rev. by Parke  
 Godwin. [See *Goethe Jahrbuch*, 5: 233.] (11 pp.)  
 695. VIII: 517.—*The Last Years of Heinrich Heine*. [See p. 89].  
 (10 pp.)

## SOUTHERN LITERARY MESSENGER.

696. XXII: 160.—*Lewes, Life and Works of Goethe*. Rev. (20 ll.)  
 697. XXII: 180.—*Moral Tendencies of Goethe's Writings*. By  
 Thomas B. Holcombe. [Bitter condemnation. See p. 71.] (8 pp.)

## UNITED STATES MAGAZINE.

698. II: 265, 282.—*Stolle, Courtship under Difficulties*. Tr.  
 699. III: 207.—*Lessing, A Nice Point*. Tr. [Auf Trill und Troll].  
 700. III: 524.—*Schiller, The Source of Youth*. Tr.

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## ATLANTIC MONTHLY.

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*tung*. Rev. (1 col.)  
 702. I: 255.—*Ludwig, Die Heiteretei und ihr Widerspiel*. Rev.  
 (1 col.)

## CHRISTIAN EXAMINER.

703. LXIII: 1.—*Brook's Faust*. Refer.: *Trans. by Brooks; Har-*  
*tung, Ungelehrte Erklärungen; Düntzer, Faust*. [Critical analysis of  
 pts. 1 and 2.] (18 pp.)  
 704. LXIV: 467.—*Freitag, Soll und Haben*. Tr. by L. C. C. Rev.  
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 723. LIV: 59.—*Auerbach, Little Barefoot.* [Barfüßle.] Rev. Repr. from *Literary Gazette.* (2 pp.)  
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 725. LIV: 769.—*Goethe.* Repr. from *Edinb. Rev.* [Unsympathetic. See p. 71.] (20 pp.)  
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 727. LV: 736.—*Religious Novels in Germany.* [Rev. of *Wildermuth, Tagebuch eines armen Fräuleins; Bilder und Geschichten aus Schwaben.*] Repr. from *Saturday Rev.* (4 pp.)

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## NATIONAL MAGAZINE.

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731. X: 237.—*The Bottle Imp; or, the Root of all Evil.* From the German. (8 pp.)

## NORTH AMERICAN REVIEW.

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## PANORAMA OF LIFE AND LITERATURE.

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736. V: 325.—Same as No. 724.

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## UNITED STATES MAGAZINE.

739. IV: 86.—*Goethe, The Sun.* Tr. by Shelley. [The opening lines of *Prolog im Himmel*, of *Faust*.]

740. V: 490.—*Fouqué, Undine.* [Letter by "Outis," N. Y., in praise of the story.] (1 p.)

## 1858

## ATLANTIC MONTHLY.

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## DEMOCRATIC REVIEW.

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750. LII: 279.—*Freytag, Debit and Credit.* Tr. Rev. (1 col.)

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754. LI: 490.—*The End of Autumn.* Tr. by Augustus B. Knowlton. (28 ll.)

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1859

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## 1860

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797. V: 251.—*Goethe's Correspondence with a Child*. Rev. (1 col.)

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## 1862

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 [See p. 32.] (13 pp.)  
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 858. IX: 655.—*Schaefer, Lit. Bilder.* Rev. (1 p.)  
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865. IX: 421.—*Uhland, The Poppy.* Tr. by Rev. J. D. Strong.

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 867. LXXIII: 237.—*Goethe, Werther.* In art. on *Forgotten Novels.*

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#### NEW ENGLANDER.

873. XXI: 427.—*Schleiermacher as a Man*. By Rev. W. L. Gage. (15 pp.)

#### 1863

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874. XII: 533.—*Richter, Levana. Tr.* Rev. (3 pp.)

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885. XXVI: 564.—*Uhland*. Two four-line stanzas written just before his death: *Am Morgen des 27. Mai, 1861; Auf den Tod eines Kindes*. [Originals with translations.]

886. XXVI: 570.—Five epigrams from Lessing.



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892. LXXVIII: 168.—*Stahr, Lessing*. Rev. Repr. from *Saturday Rev.* (3 pp.)  
 893. LXXVIII: 522.—*The Story of Schiller's Remains*. By Andrew Hamilton. Repr. from *MacMillan's Mag.* (7 pp.)  
 894. LXXIX: 51.—*Heinrich Heine*. By Matthew Arnold. Repr. from *Cornhill Mag.* [See pp. 30, 90.] (11 pp.)  
 895. LXXIX: 534.—*Goethe, Mein' Ruh ist hin*. Tr. into French.

## NATIONAL QUARTERLY REVIEW.

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## NEW ENGLANDER.

898. XXII: 1.—*Goethe, Faust*. Tr. by Brooks. Rev. by Mrs. C. B. Corson. [See pp. 28, 74.] (21 pp.)

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899. XCVI: 284.—*Richter, Titan*. Tr. by Brooks. Rev. (8 ll.)  
 900. XCVII: 1.—*Richter, Titan*. Tr. by Brooks. Rev. by W. R. Alger. [Warm praise. See p. 85.] (35 pp.)

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1864

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*Tr. by N. L. Frothingham.*  
 913. LXXXII: 531.—*Ludwig Uhland.* Repr. from *Quart. Rev.*  
 [Biog.; critical. See p. 30.] (15 pp.)

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## 1865

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[10 German works in trans.] Rev. (1 col.)  
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(3 pp.)  
929. LXXVIII: 308.—*Stifter, Der Nachsommer.* Rev. (2 pp.)  
930. LXXIX: 143.—*Mayer, Beiträge zur Feststellung, Verbesserung und Verwahrung des Schillerschen Textes.* Rev. (3 pp.)

## ECLECTIC MAGAZINE.

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## LITTELL'S LIVING AGE.

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## METHODIST QUARTERLY REVIEW.

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## 1866

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 956. XIII: 56.—*Heine and his Works*. By E. I. Sears. [Critical.] (20 pp.)  
 See pp. 30, 90.]

## NORTH AMERICAN REVIEW.

957. CII: 264.—*Hegel*. By H. James. (11 pp.)

## 1867

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 962. LXXXII: 161.—*Lessing*. By F. Tiffany. (25 pp.)

## CONGREGATIONAL REVIEW. [BOSTON REVIEW.]

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## ECLECTIC MAGAZINE.

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## EVERY SATURDAY.

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 969. LXXIV: 526.—*Schenkendorf, The Gardener*. Tr. by E. K. G.

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## NORTH AMERICAN REVIEW.

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 ter.* Rev. (1 col.)

1008. XCVII: 386.—*Lampertus, A German Trust Song. Tr.*

1009. XCIX: 490 seq.—*Auerbach, Country House on the Rhine. Tr.* from *Die Presse.* (31 inst.)

## NATION.

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## SOUTHERN REVIEW.

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## 1870

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*Rev.* (1 p.)

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## ECLECTIC MAGAZINE.

1127. LXXIV: 763.—*Goethe, Hermann and Dorothea*. Tr. by *Ellen M. Frothingham*. Rev. (1 col.)  
 1128. LXXV: 656.—*Father Arndt*. By W. L. Blackley. Repr. from *Fortnightly Rev.* (11 pp.)

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## NATION.

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 1155. X: 292.—*Spielhagen, The Hohensteins. Tr. by Schele de Vere.* Rev. (1 p.)  
 1156. XI: 48.—*Hillern, A Physician for the Soul. Tr. by Mrs. Wister.* Rev. (1 col.)

## NATIONAL QUARTERLY REVIEW.

1157. XXI: 31.—*Johann Ludwig Uhland.* [Critical; sympathetic. See p. 42.] (19 pp.)  
 1158. XXI: 176.—*Sturm, Lieder und Bilder.* Rev. (2 pp.)

## NEW ENGLANDER.

1159. XXIX: 360.—*Auerbach, The Villa on the Rhine. Tr. by Taylor; Black Forest Village Stories. Tr. by Goepf.* Rev. (1 p.)  
 1160. XXIX: 360.—*Goethe, Hermann and Dorothea. Tr. by Ellen M. Frothingham.* Rev. (1 p.)

## NORTH AMERICAN REVIEW.

1161. CXI: 217.—*Hettner, Literaturgesch. des 18ten Jahrhunderts.* Rev. by E. P. Evans. (5 pp.)

## OLD AND NEW.

1162. I: 148.—*La Creche. From the German.* (9 pp.)  
 1163. I: 249.—*Grimm, Unüberwindliche Mächte.* Rev. (4 pp.)  
 1164. I: 294 seq.—*Polko, She Writes. Tr.* (3 inst.)  
 1165. I: 537.—*Letzte Gedichte und Gedanken aus dem Nachlass von Heinrich Heine; Strodtmann, Heines Leben.* (2 pp.)  
 1166. I: 688.—*Goethe, Hermann and Dorothea. Tr. by Ellen M. Frothingham.* Rev. by F. H. Hedge. (2 pp.)  
 1167. I: 728.—*A Crowned Songstress. From the German.* (6 pp.)

## OUR MONTHLY.

1168. II: 322.—*Rückert, Amarylís. Tr. by Lem Eltho.*

## OVERLAND MONTHLY.

1169. IV: 582.—*Spielhagen, The Hohensteins*. Rev. (1 p.)  
 1170. V: 295.—*Mühlbach, Queen Hortense*. Tr. by Coleman. Rev. (1 p.)

## PUTNAM'S MAGAZINE.

1171. XV: 619.—*Spielhagen, The Hohensteins*. Tr. by Schele de Vere. Rev. (1 col.)  
 1172. XVI: 234.—*Spielhagen, Hammer and Anvil*. Tr. by Browne. Rev. (1 col.)

## RADICAL.

1173. VII: 27.—From *Goethe, Four Seasons*. Tr. by T. D. (6 ll.)  
 1174. VII: 51, 128.—*Pfarrius, The Family at Entenbruch*. Tr. by Shackford.  
 1175. VII: 255.—*Fichte, Science of Knowledge; Science of Right*. Tr. by Kroeger. Rev. by D. A. W. (1 p.)  
 1176. VII: 360.—From *Goethe, West-Eastern Divan*. Tr. by John Weiss. (1 p.)  
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## NEW ECLECTIC. [SOUTHERN MAGAZINE.]

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 1179. VII: 70.—*Wagner, Lohengrin*. [The legend.] (3 pp.)  
 1180. VII: 121.—*Goethe, Hermann and Dorothea*. Tr. by Ellen M. Frothingham. Rev. (1 p.)  
 1181. VII: 210.—*Spielhagen's Novels*. By William H. Browne. [See p. 53.] (9 pp.)

## SOUTHERN REVIEW.

1182. VII: 245.—*Schmid, The Habermester*. Tr. Rev. (2 pp.)  
 1183. VIII: 234.—*Spielhagen, Hammer and Anvil*. Tr. by Browne. Rev. (1 p.)

## 1871

## APPLETON'S JOURNAL.

1184. V: 74.—*Frederica Brion, Goethe's First Love*. By Francis A. Shaw. (2 pp.)  
 1185. V: 100.—*Camilia*. From the German. (4 pp.)  
 1186. V: 189.—*Polko, A Ballerina*. Tr. (3 pp.)  
 1187. V: 608.—*Heyse, Laurella*. Tr. (4 pp.)  
 1188. V: 626.—Extract from criticism of Goethe. (15 ll.)  
 1189. V: 722.—*Polko, Maidens' Hearts*. Tr. (7 pp.)  
 1190. VI: 450.—*Mühlbach, Herr Thomas' Wife*. Tr. (5 pp.)  
 1191. VI: 506 seq.—*Heyse, My Italian Adventure*. Tr. (3 inst.)  
 1192. VI: 540.—*Polko, A Box on the Ear*. Tr. (2 pp.)



## ATLANTIC MONTHLY.

1193. XXVII: 258.—*Goethe, Faust. Tr. by Taylor. Rev. (3 pp.)*  
 1194. XXVII: 349.—*Goethe, Prelude to Faust, Pt. II. Tr. by Taylor.*  
 1195. XXVII: 525.—*Schmidt, Bilder aus dem geistigen Leben unserer Zeit. Rev. (1 p.)*  
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## CATHOLIC WORLD.

1201. XIII: 240.—*Gottfried von Strassburg's great Hymn to the Virgin. Tr. [With introduction.]*  
 1202. XIV: 15.—*Uhland, Evening Clouds. [Abendwetter.]*

## CHRISTIAN QUARTERLY.

1203. III: 133.—*Goethe, Hermann and Dorothea. Tr. by Ellen M. Frothingham. Rev. (8 ll.)*  
 1204. III: 281.—*Kurz, Leitfaden zur Gesch. der deutschen Lit. Evans, Abriss der deutschen Literaturgesch. Rev. (1 p.)*

## ECLECTIC MAGAZINE.

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1206. LXXXII: 56.—*Heine, My Heart, my Heart is Aweary. Tr.*  
 1207. LXXXII: 379.—*German Patriotic Songs. In Editor's Table. Trans. of Arndt, If the Frenchmen Must Again Provoke us to Fight; Uhland, I had a Faithful Comrade. Trans. taken from London Quarterly.*  
 1208. LXXXII: 558.—*Rückert, Trust. Tr. by Aurora S. Nox.*

## HARPER'S MONTHLY MAGAZINE.

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 1224. CIX: 3.—*Father Arndt. Repr. from Edinburgh Rev. [Biogr. Trans. of poems.]* (13 pp.)

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## NATIONAL QUARTERLY REVIEW.

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 1249. IX: 143.—*Goethe, Permit. From West-Easterly Divan*. Tr. by J. W[eiss?].  
 1250. IX: 304.—*Sewald, At Quarantine*. Tr. (15 pp.)

## SOUTHERN MAGAZINE.

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 1252. VIII: 320.—*Stanzas from the Minnesingers*. Tr. by A. E. Kroeger. *Märner, Maria, Blooming Almond Tree; Frauenlob, Maria, God's own Mother; Regenbogen, How spake Isaiah in the Dearth?* (2 pp.)  
 1253. VIII: 641.—*Ulrich von Lichtenstein*. By A. E. Kroeger. (11 pp.)  
 1254. IX: 200.—*Angelus Silesius (Johann Scheffler)*. By A. E. Kroeger. (8 pp.)  
 1255. IX: 404.—*The German Lied of Early Days*. By C. Woodward Hutson. (10 pp.)  
 1256. IX: 755.—*Aytoun and Martin, Poems and Ballads of Goethe*. Rev. by W. H. B(rowne). (2 pp.)

## 1872

## APPLETON'S JOURNAL.

1257. VII: 536.—*Polko, The Rehearsal*. (3 pp.)

## ATLANTIC MONTHLY.

1258. XXIX: 114.—*Schmidt, Bilder aus dem geistigen Leben unserer Zeit*. Rev. (1 col.)  
 1259. XXIX: 140.—*Wagner and the Pianist Bülow*. By Alice Asbury. (7 pp.)  
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 1264. XXIX: 505.—*Joachim Mühl, Lütj Anna; oder en Stückchen von em un ehr.* Rev. (8 ll.)  
 1265. XXIX: 505.—*Cramm, Das Hausgesetz.* Rev. (15 ll.)  
 1266. XXIX: 629.—*Bock, Goethe in seinem Verhältnis zur Musik.* Rev. (20 ll.)  
 1267. XXIX: 629.—*Laube, Das Norddeutsche Theater.* Rev. (8 ll.)  
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 1270. XXX: 245.—*Goethe, Briefe an Eichstätt.* Rev. (8 ll.)  
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1273. LXXVIII: 640.—*Grillparzer.* Repr. from *Augsburg Gazette.* [Note.] (1 col.)

## HARKNESS' MAGAZINE.

1274. I: 57.—*Paul Gerhardt.* Tr. from the German by Charles D. Shaw. [Poem, with introductory sketch of the poet.] (2 pp.)  
 1275. I: 141.—*Uhland, The Minstrel's Curse.* Tr., with introductory note, by James McCabe.

## HARPER'S MONTHLY MAGAZINE.

1276. XLV: 463.—*Marlitt, The Little Moorland Princess.* Rev. (13 ll.)

## INLAND MONTHLY MAGAZINE.

1277. I: 228.—*Pfau, The Polish Mother's Cradle Song.* Tr. by Henry Cobb. (1 p.)

## LIPPINCOTT'S MAGAZINE.

1278. X: 187.—*Heinrich Heine.* By Kate Hillard. [Biogr. Appreciative crit. See p. 91, note 77.] (8 pp.)  
 1279. X: 606.—*Hillern, By his Own Might.* Tr. Rev. (1 col.)

## LITERARY WORLD.

1280. II: 140.—*Mühlbach, Mohammed Ali and his House.* Tr. Rev. (8 ll.)  
 1281. II: 155.—*Scheffel, Gaudeamus.* Tr. by Leland. Rev. (8 ll.)  
 1282. III: 12.—*Calvert, Goethe.* Rev. (15 ll.)  
 1283. III: 33.—*Mendelssohn Bartholdy, Goethe and Mendelssohn (1821-1831).* Tr. by Glehm. Rev. (1 p.)  
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1287. CXV: 157.—In art. on *Novels and their Times*, disc. of Goethe, *Wahlverwandschaften*. Repr. from *MacMillan's Mag.* (1 p.)

1288. CXV: 412.—*English Trans. of Faust*. Repr. from *Cornhill Mag.* (9 pp.)

1289. CXV: 633.—*Sketch of Fritz Reuter*. Tr. from *Kreysigs Literatur und Kulturhistorische Studien*. (3 pp.)

1290. CXV: 745.—*Reuter, What Came of a Surprise*. Tr. (7 pp.)

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1291. XV: 30.—*Calvert, Goethe*. Rev. (1 p.)

1292. XV: 64.—*Rothenfels, Eleonore*. Tr. by Bunnètt. Rev. (10 ll.)

1293. XV: 126.—*Hillern, By his Own Might*. Tr. Rev. (8 ll.)

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1296. XV: 172.—*Werner, At the Altar*. Tr. by J. S. L. Rev. (10 ll.)

1297. XV: 303.—*Mendelssohn-Bartholdy, Goethe and Mendelssohn*. Tr. by Glehm. Rev. (1 col.)

## NATIONAL QUARTERLY REVIEW.

1298. XXIV: 385.—*Baskerville, The Poetry of Germany*. Rev. [See p. 42.] (5 pp.)

1299. XXVI: 186.—*Calvert, Goethe*. Rev. (1 p.)

## NEW ENGLANDER.

1300. XXXI: 249.—*Kant*. (23 pp.)

## NORTH AMERICAN REVIEW.

1301. CXIV: 441.—*Ludwig, Shakespearestudien*. Rev. (3 pp.)

1302. CXV: 104, 235.—*Herder*. By Karl Hillebrand. [For continuation see No. 1362. See p. 38.] (88 pp.)

1303. CXV: 288.—*The German World of Gods*. By Karl Blind. [Rev. of a no. of works on German mythology.] (44 pp.)

## OLD AND NEW.

1304. V: 243.—*The Wagner Festival in Berlin*. By A. R. Parsons (7 pp.)

1305. V: 730.—*German Poetry of the Romantic School*. Refer.: Haym, *Die Romantische Schule*. [See p. 81.] (9 pp.)

1306. V: 742.—*Werner, Herder's Place as a Theologian*. Rev. (15 ll.)

1307. VI: 93.—*Rückert, Wer wenig sucht, der findet viel*. Tr. by Lillian Clarke.

1308. VI: 481.—*The Music from "Lohengrin"* (2 pp.)

1309. VI: 664.—*Hackländer, Eigne und fremde Welt*. Rev. (2 pp.)



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1310. VIII: 200.—*Aytoun and Martin, Goethe's Ballads.* Rev. (1 col.)  
 1311. VIII: 291.—*Hittell, Goethe's Faust.* Rev. (2 pp.)  
 1312. IX: 332.—*Calvert, Goethe.* Rev. (2 pp.)

## SCRIBNER'S MONTHLY.

1313. III: 257.—*Rückert, The Orphan's Christmas-Tree.* Tr. by Bayard Taylor.

## SOUTHERN MAGAZINE.

1314. XI: 328.—*Frauenlob, the last of the Minnesingers.* By A. E. Kroeger. (6 pp.)  
 1315. XI: 606.—*A German Legend of the Tropic Seas.* (2 pp.)

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 1318. IX: 797.—*Stern, Scintillations from Heine.* Rev. (25 ll.)  
 1319. X: 124.—*Spielhagen, What the Swallows Sang.* Tr. Rev. (25 ll.)  
 1320. X: 221.—*Freytag, Ingo.* Tr. Rev. (1 col.)  
 1321. X: 253.—*Goethe's Correspondence with the Brothers Humboldt; Correspondences on Natural Sciences.* Ed. by Brataneck. Rev. (16 ll.)  
 1321a. X: 344.—*Schiller at Work.* Extract from No. 1331. (1 col.)  
 1322. X: 541.—*Freytag, Ingraban.* Tr. Rev. (30 ll.)  
 1323. X: 605.—*Lewes, Story of Goethe's Life.* Rev. (20 ll.)  
 1324. X: 830.—*Zschokke, The Rose of Disentis.* Tr. Rev. (20 ll.)

## ATLANTIC MONTHLY.

1325. XXXI: 210.—*A Curiosity of Lit.* Disc. of *Goethe's Correspondence with a Child.* By M. E. W. S. (8 pp.)

## CATHOLIC WORLD.

1326. XVI: 575.—*Kroeger, Minnesingers of Germany.* Rev. (1 col.)

## ECLECTIC MAGAZINE.

1327. LXXX: 172.—*Goethe.* Repr. from *Blackwood's Mag.* [Goethe presented as super-man. Critical disc. of his works.] (17 pp.)  
 1328. LXXX: 599.—*German Novelists.* Repr. from *St. Paul's Mag.* [Praises artistic qualities, objectivity, simplicity. See p. 46.] (8 pp.)  
 1329. LXXXI: 248.—*Stern, Scintillations from Heine.* Rev. (1 p.)  
 1330. LXXXI: 374.—*Gostwick and Harrison, Outlines of German Lit.* Rev. (1 col.)

1331. LXXXI: 513.—*Johann Friedrich Schiller*. Repr. from *Blackwood's Mag.* [Comparison with Goethe. Sympathetic disc. of works. See p. 79.] (18 pp.)

## EVERY SATURDAY.

1332. XIV: 1.—Same as No. 1327.  
 1333. XIV: 443.—Same as No. 1328.  
 1334. XV: 327, 342.—Same as No. 1331.

## HARPER'S MONTHLY MAGAZINE.

1335. XLVII: 131.—*Hillern, A Twofold Life*. Tr. Rev. (15 ll.)

## INLAND MONTHLY MAGAZINE.

1336. III: 91 seq.—*Zschokke, The Walpurgis-Night*. Tr. (3 inst.)  
 1337. III: 297.—*Horn, The Pilgrimage of the Rose*. Adapted to a cantata of Schumann by Henry Cobb. (7 pp.)

## LIPPINCOTT'S MAGAZINE.

1338. XI: 115.—*Wilhelmine von Hillern*. [With cut.] (2 pp.)  
 1339. XI: 367.—*Kroeger, The Minnesingers of Germany*. Rev. (1 p.)  
 1340. XII: 365.—*Stern, Scintillations from Heine*. Rev. (2 pp.)

## LITERARY WORLD.

1341. III: 139.—*Kroeger, The Minnesingers of Germany*. Rev. (25 ll.)  
 1342. III: 142.—*Wille, Johannes Olaf*. Tr. by Bunnètt. Rev. (1 col.)  
 1343. III: 158.—Reference to No. 1325. (6 ll.)  
 1344. III: 182.—*Wille, Johannes Olaf*. Tr. by Bunnètt. Rev. (1 p.)  
 1345. IV: 7.—*Stern, Scintillations from Heine*. Rev. (1 p.)  
 1346. IV: 28.—*Gostwick and Harrison, Outlines of German Lit.* Rev. (10 ll.)  
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1352. CXVI: 2.—*Where is the Christian's Fatherland?* Adaptation of Arndt. *Was ist des Deutschen Vaterland?* Repr. from *MacMillan's Mag.*  
 1353. CXVI: 3.—Same as No. 1327.  
 1354. CXVI: 20.—*Reuter, His Little Serene Highness* [Dörchläuchting]. Tr.  
 1355. CXVIII: 286.—*Links in German Lit.* Rev. of *Gostwick and Harrison, Outlines of German Lit.* Repr. from *Tinsley's Mag.* [See p. 78.] (4 pp.)  
 1356. CXVIII: 707.—Same as No. 1331.

## NATION.

1357. XVI: 221.—*Hillern, A Twofold Life.* Tr. Rev. (10 ll.)  
 1358. XVII: 28.—*Carl Detlef, Must it Be?* Tr. Rev. (12 ll.)  
 1359. XVII: 196.—*Freitag, Ingo.* Tr. Rev. (25 ll.)

## NEW ENGLANDER.

1360. XXXII: 718.—*The Friendship of Goethe and Schiller.* By Prof. W. H. Wynn. [See p. 74.] (20 pp.)  
 1361. XXXII: 771.—*Gostwick and Harrison, Outlines of German Lit.* Rev. (20 ll.)

## NORTH AMERICAN REVIEW.

1362. CXVI: 389.—Continuation of No. 1302. (36 pp.)  
 1363. CXVII: 37.—*Schopenhauer and his Pessimistic Philosophy.* By F. Gryzanowski. (43 pp.)

## OLD AND NEW.

1364. VII: 362.—*New German Books.* Correspondence from Weimar. By S. H. (2 pp.)  
 1365. VIII: 360.—*New German Books.* Correspondence from Germany. By S. H. (1 p.)  
 1366. VIII: 753.—*Gostwick and Harrison, Outlines of German Lit.* Rev. by Susan Hale. (1 col.)

## OUR MONTHLY.

1367. VIII: 93.—*Prayer.* From the German of Arnim.  
 1368. VIII: 174.—*A Very Strange Thing.* From the German by H. K. [Poem.] (24 ll.)

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1369. X: 295.—*Kroeger, The Minnesingers of Germany.* Rev. (1 p.)  
 1370. XI: 384.—*Gostwick and Harrison, Outlines of German Lit.* Rev. (2 pp.)

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1371. V: 315. seq.; VI: 21. seq.; VII: 55. seq.—*Novalis, Spiritual Songs.* Tr. by George MacDonald. (11 inst.)  
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 1375. XII: 503.—*Schefer, The World-Priest.* Tr. by Brooks. Rev. (2 pp.)

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1378. XIII: 765.—*Freytag, Ingraban. Tr. by Malcolm.* Rev. by  
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1379. XI: 169.—*Miss Mühlbach and her System.* By John Esten  
Cooke. (2 pp.)
1380. XI: 344.—*Schiller at home.* (1 p.)
1381. XI: 475.—*Lessing, Laocoon. Tr. by Ellen M. Frothingham.*  
Rev. [See pp. 39, 64.] (1 col.)
1382. XI: 571.—*Extract from Correspondence of Spielhagen to the*  
*London Athenaeum.* (15 ll.)
1383. XI: 654.—*Hoffmann von Fallersleben.* (2 pp.)
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Perry. (8 pp.)
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49.] (7 pp.)
1389. XXXIV: 752.—*Deutsche Rundschau. I. 1.* Rev. (2 pp.)

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1390. VIII: no. 6, p. 1.—*The Hen and the Honey-Bee.* [An Apolo-  
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## ECLECTIC MAGAZINE.

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 1397. LXXXII: 633.—*Lessing, Laocoon*. Tr. by *Ellen M. Frothingham*. Rev. (1 col.)  
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 [See p. 57.]  
 1478. CXXI: 190.—*Nietzsche, Unzeitgemässe Betrachtungen, 2tes St.* Rev. by T. S. Perry. (2 pp.)

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## ECLECTIC MAGAZINE.

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 1588. LXXXIX: 350.—*Wagner.* [With cut.] By Rev. H. R. Ha-  
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 1609. CXXXV: 495 seq.—*Frau von Ingersleben, Erica*. Tr. (21 inst.)

## NATION.

1610. XXIV: 136.—*Goethe, West-Easterly Divan*. Tr. by Weiss. Rev. (1 col.)

1611. XXIV: 182.—*Claire von Glümer, Frau Domina*. Tr. Rev. (5 ll.)  
 1612. XXIV: 283.—*Auerbach, Neue Dorfgeschichten*. Rev. (1 col.)  
 1613. XXV: 184.—*Helm, Gretchen's Joys and Sorrows*. Tr. by Slade. Rev. (15 ll.)  
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 1615. XXV: 199.—*Grimm, Goethe*. Rev. (1 p.)

## NATIONAL QUARTERLY REVIEW.

1616. XXXV: 83, 284.—*German Novels and Novelists*. Refer.: *Spielhagen, Problematische Naturen, Durch Nacht zum Licht, Was die Schwalbe sang; Auerbach, Auf der Höhe, Barfüssele; Marlitt, Das Haideprinzesschen; Sumarrow, Um Szepter und Krone; Hillern, Ein Arzt der Seele; Werner, Ein Held der Feder, Vineta*. By E. V. Blake. [See pp. 47 ff., 56.] (51 pp.)

## NEW ENGLANDER.

1617. XXXVI: 258.—*The Wagner Festival at Bayreuth*. By Gustave J. Stoeckel, Mus. D. (35 pp.)

## NORTH AMERICAN REVIEW.

1618. CXXIV: 53.—*Richard Wagner's Theories of Music*. By E. Gryzanowski. (28 pp.)  
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## POTTER'S AMERICAN MONTHLY.

1624. VIII: 155.—*Goethe, Faust. Illustrated by Kreling*. Rev. (1 col.)

## THE RADICAL REVIEW.

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## UNITARIAN REVIEW.

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## ECLECTIC MAGAZINE.

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 1641. XC: 96.—In art. on *Books and Critics.* by Mark Pattison, disc. of modern German books. Repr. from *Fortnightly Rev.* (1 p.)  
 1642. XC: 689.—*Heine, On the Hardenberg.* Tr. by Theodore Martin. Repr. from *Blackwood's Mag.*  
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 1688. X: 377, 469.—*Lessing as a Theologian.* Tr. from the German of Dr. Edward Zeller, by Edwin D. Mead. (40 pp.)

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1705. LVIII: 937.—*Boyesen, Goethe and Schiller.* Rev. (1 col.)
1706. LIX: 628.—*Seely, Life and Adventures of Arndt.* Rev. (1 p.)

## LIBRARY MAGAZINE.

1707. I: 493.—*Wagner as a Dramatist.* By Eduard Rose. Repr.  
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1708. I: 751.—Same as No. 1702.

## LIPPINCOTT'S MAGAZINE.

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## NATION.

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 1743. VI: 417.—*Goethe, Faust. Tr. by Taylor.* Rev. by Milton S. Terry. (6 pp.)



## NEW ENGLANDER.

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## ECLECTIC MAGAZINE.

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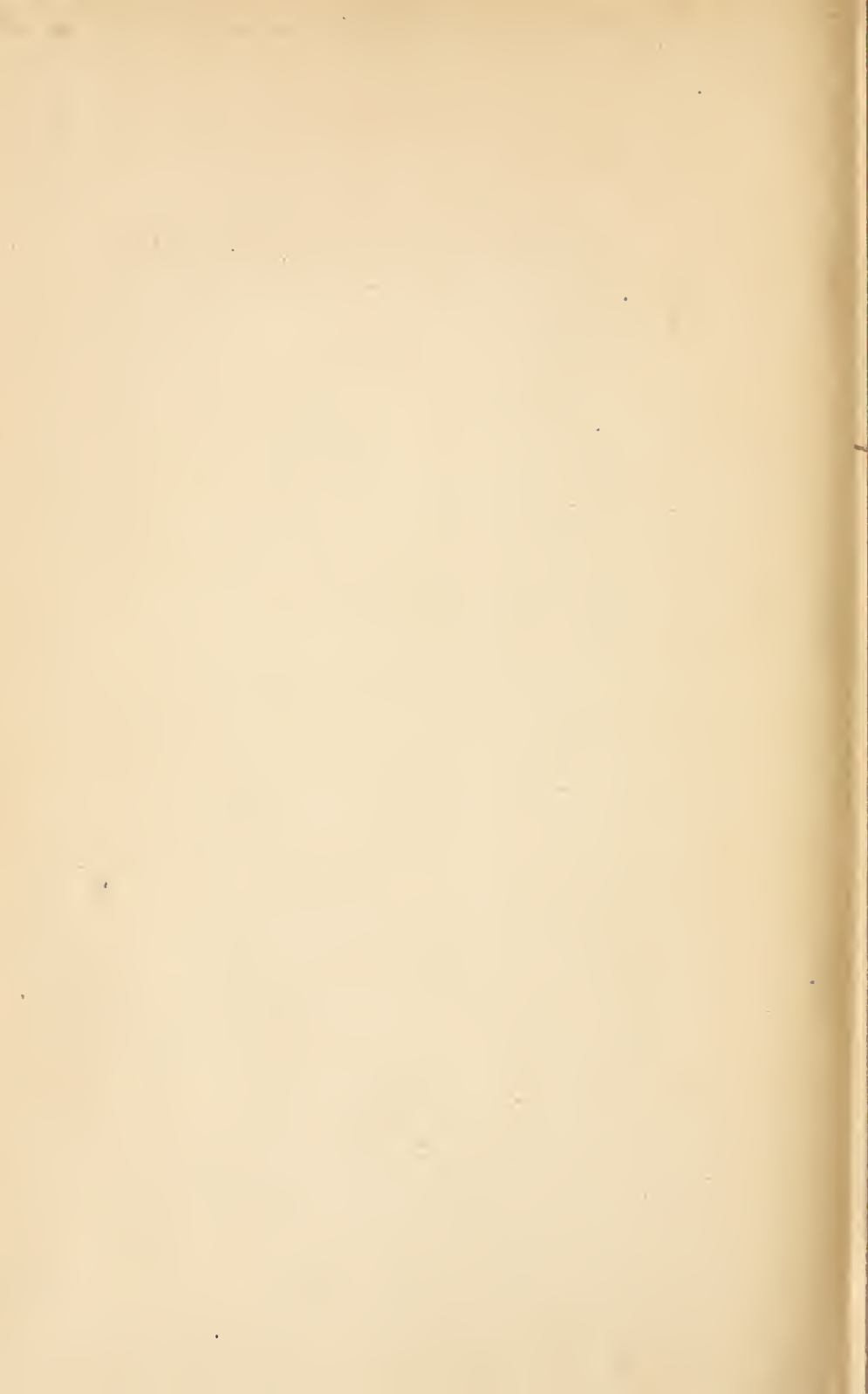














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